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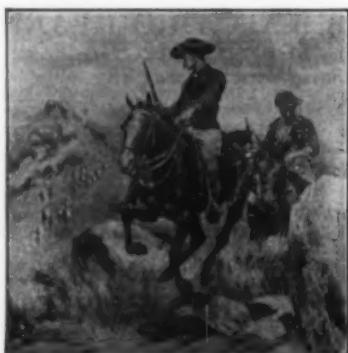
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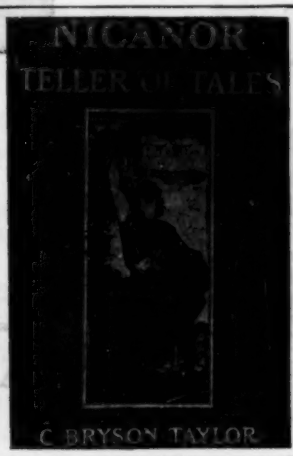
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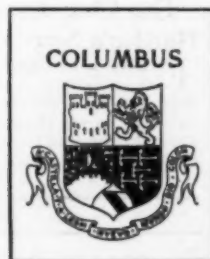
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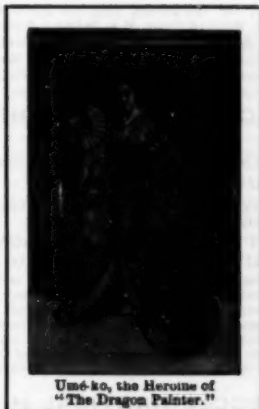
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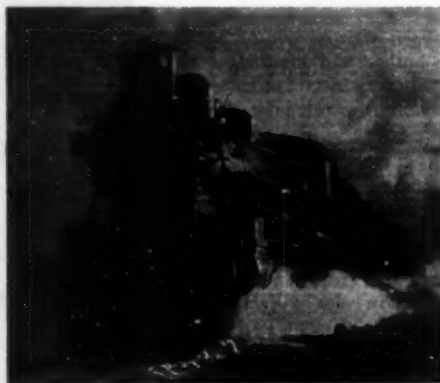
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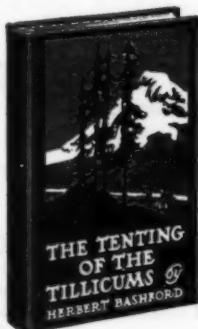
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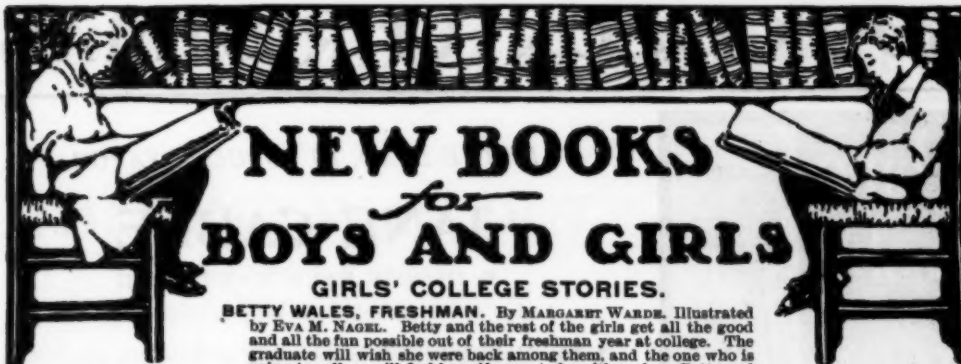
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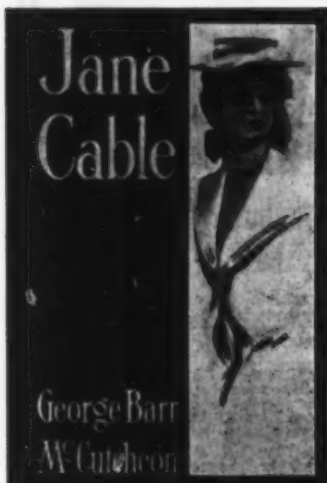
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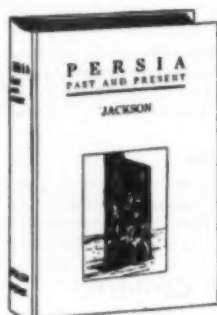
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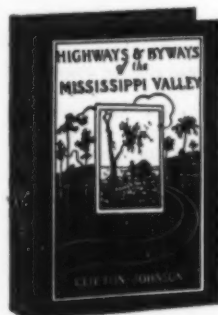
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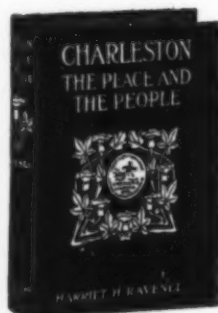
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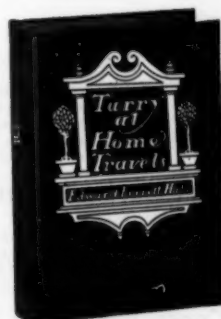
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## CONTENTS.

	PAGE
O TEMPORA! O MORES! . . . . .	379
CASUAL COMMENT . . . . .	381
The value of sympathy in literary criticism. — Literature of the department store. — The seventieth birthday of two literary notables. — Some interesting notes on the technique of poetry. — The reading habits of our people. — French praise of an American author.	
COMMUNICATION . . . . .	382
"Devious Methods of Book Advertising" — The Publisher's Side. G. P. Putnam's Sons.	
A DISTINGUISHED HOLIDAY ART-BOOK. Frederick W. Gookin . . . . .	383
BIOGRAPHIES IN HOLIDAY FORM. Percy F. Bicknell . . . . .	384
Fitzgerald's Sir Henry Irving. — Mottram's True Story of George Eliot. — Gibbs's Men and Women of the French Revolution. — Trowbridge's Court Beauties of Old Whitehall. — Williams's Five Fair Sisters. — Baily's Emma, Lady Hamilton. — Marie Hay's A German Pompadour.	
NATURE-BOOKS FOR THE HOLIDAYS. May Estelle Cooke . . . . .	387
Beebe's The Log of the Sun. — White's The Pass. — Mrs. Austin's The Flock. — Dewar's Bombay Ducks. — Crawford's From Fox's Earth to Mountain Tarn. — Ingersoll's The Wit of the Wild. — James's The Story of Scraggles. — Hawkes's Shaggycoat. — London's White Fang. — Huston's Around an Old Homestead. — Abbott's Rambles of an Idler. — Long's Briar-Patch Philosophy.	
HOLIDAY BOOKS OF TRAVEL. Wallace Rice . . . . .	390
Hale's Tarry-at-Home Travels. — Hornaday's Camp-Fires in the Canadian Rockies. — Howells's Certain Delightful English Towns. — Shelley's Literary By-Paths of Old England. — Lucas's A Wanderer in London. — Mrs. Caird's Romantic Cities of Provence. — Seymour's Saunterings in Spain. — Williams's Granada. — Allen and Williamson's Cities of Northern Italy. — Peixotto's By Italian Seas. — Strasburger's Rambles on the Riviera. — Miltoun's Rambles on the Riviera. — Miss Meakin's Russia. — Jackson's Persia, Past and Present. — Miss Fisher's A Woman Alone in the Heart of Japan. — Pratt's Two Years among New Guinea Cannibals.	
MISCELLANEOUS HOLIDAY BOOKS — I. . . . .	393
Mrs. Lansdale's The Chateaux of Touraine. — Miltoun's Castles and Chateaux of Old Touraine and the Loire Country. — Atkinson's Touraine and its Story. — Miss Wade's The Stained Glass Lady. — Thackeray's Ballads and Songs, illustrated by H. M. Brock. — Moses's Famous Actor Families in America. — Kobbe's Famous American Songs. — Hulbert's The Ohio River. — American Country Homes and their Gardens. — Whittier's Snow-Bound, illustrated by Pyle and others. — Longfellow's Hiawatha, illustrated by Harrison Fisher. — Holme's The Art Revival in Austria. — Holme's Old English Country Cottages. — Mr. and Mrs.	

## MISCELLANEOUS HOLIDAY BOOKS—Continued.

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NOTES . . . . .	399
THE SEASON'S BOOKS FOR THE YOUNG . . . . .	401
LIST OF NEW BOOKS . . . . .	405

## O TEMPORA! O MORES!

It is with something more than Ciceronian indignation that the morals of the London "Times" are now being denounced by the almost unanimous voice of the publishing and bookselling interests of the United Kingdom. For some months past a fierce conflict (not of words only) has been raging in England, aroused by the enterprise of "The Thunderer" in seeking to enlarge its circulation by offering its subscribers alluring opportunities for the purchase of new books at reduced prices. Since not only the newspapers and trade journals, but the authors as well, have taken a hand in the controversy, it is given an unwonted zest, and the famous newspaper which has provoked it is made the target of bolts quite as Jovian as those of which it has long had the traditional monopoly.

At our distance from the scene of action, it is not altogether easy to view the line of battle, or to appreciate the strategic moves made by the respective forces; but the situation is clear enough in its general outline, and of enough interest to readers everywhere to warrant discussion by the American outsider. The struggle, moreover, involves a question which has arisen in some form in almost every country of literary importance, and finds its American counterpart in the efforts of our own publishers to establish a fixed uniform price for net publications, and to preserve the bookseller from the extinction with which he is menaced by the department store. In its American phase, we have repeat-

edly discussed the question in these columns, and trust that we have left no doubt in the reader's mind that our sympathies are with the legitimate seller of books. There is no doubt in our mind that this is a case in which what is sometimes termed an "agreement in restraint of trade," despite the sinister monopolistic associations of the expression, is necessary for the true interests of intellectual prosperity.

The analogous case presented by the London "Times" and its assailants may be briefly stated. That venerable three-penny organ of conservative opinion, seeing itself of late years greatly outdistanced in circulation by the penny press, and finding its traditional methods inadequate to cope with the enterprise of sensation mongering journalism conducted upon the American plan, has been casting about for devices whereby to meet the new competition. When certain wily Americans appeared upon the scene with a plan for a combination offer of the "Times" and the "Encyclopædia Britannica," its proprietors seized the opportunity, launched the enterprise, and, by dint of an unprecedented campaign of advertising, gained many subscribers and much profit. Having once doffed the robe of journalistic dignity, these same publishers were ready for another scheme, which the same wily Yankees were prompt to supply. It took the form of the "Times Book Club," an organization whereby subscribers were to have the right to borrow new books, and, if they liked, to buy them in a practically unsoiled condition at bargain prices. This is the scheme which has aroused the angry passions now rife among English publishers and dealers, and precipitated the new "battle of the books" which has become a matter of such absorbing interest.

For a time the implications of the scheme were not fully apparent. The publishers began to receive large orders from this unexpected quarter, were willing to accord the "Times" a "most favored nation" treatment in the matter of terms, and even accepted, without making too wry a face, the condition of buying from the newspaper a certain amount of advertising—a percentage based upon the book-orders—which really amounted to so much additional discount on the sales. But presently the face of the matter changed. It was discovered that the members of the Times' Book Club—that is, subscribers to the number of about eighty thousand—were purchasing the latest publications within a few weeks of their issue, and at prices that practically ignored the question of profit. These subscribers, moreover, were evi-

dently buying books for their friends also; the bookshops were deserted, and the publishers came to realize that their sales to the "Times" were being made at the expense of more profitable sales to other middlemen. Thereupon war was declared. The *Zauberlehrling* had turned on the water, and now frantically sought to turn it off. The proper form of incantation has not yet been found, but dismay has at least given place to hope, and united action against the common enemy is doing something to restore confidence to the hearts of authors, publishers, and booksellers.

That both publishers and booksellers are united in their opposition to the Times' Book Club is evident from the action taken by their official organizations. The publishers made the modest request that the "Times" should not resort to undercutting during a period of six months from the date of a book's appearance. This was flatly refused, and the possibility of a *modus vivendi* was ended. Thereupon the publishers withdrew their advertisements from the paper, and refused to sell it their books upon trade terms. The "Times" retorted by declaring a boycott on the obstinate publishers, and went so far as to urge its readers not to buy any of the publications of a specified list of famous houses—a list headed by the name of the Messrs. Macmillan. Here the matter now stands, with the odds decidedly against the "Times," as that journal practically admits. If it cannot buy books at trade prices, the jig is up, and it is now driven to the desperate resort of an appeal to prejudice after the fashion of the yellowest of the American newspapers. The London "Times" and the New York "Journal" make strange bedfellows, but to this association they have been brought, and both of them put forth the same disingenuous plea against a pretended monopoly in the interest of a plan which, rightly considered, would prove it a monopoly of the most vicious sort. The argument that publishers make a profit of eight hundred per cent on their wares is not likely to impose upon many readers; it is surprising that the constituency of the "Times" should include any readers capable of being misled by so palpable an absurdity. All that the publishers need to do at present is to "sit tight," and, as one of them expresses it, "their position is as impregnable as Wellington's was behind the lines of Torres Vedras."

As for the authors, they are for the most part quick to perceive the ultimate consequences of such a bookselling monopoly as the "Times"



would like to establish. It would work a greater injury to them than resulted from the old "circulating library" system which they succeeded in overthrowing a few years ago. With fresh memories of one old man of the sea, they are not likely soon to fall into the clutches of another. Mr. Kipling sees the point clearly enough, and states it with his wonted bluntness.

"As for the 'Times's' claim to benefit the public by supplying it with cheap literature, it offers no guarantee that prices once lowered to secure control of a market may not be raised when that market is secure; nor is the record of other trusts reassuring on this head.

"The end seems simple enough. The author, cut off from his bookseller, who is his distributing agent, must lie absolutely at the mercy of the 'Times.' So the public will have exchanged the right of reading at fixed prices whatever they wish to read for the privilege of buying at whatever price the 'Times' may appoint precisely whatever the 'Times,' in its judgment, allows to reach them.

"This arrangement may pay the 'Times,' but it seems to be on the way to depriving literature, the author, and the public of a certain amount of freedom."

Not only have many authors as individuals expressed themselves in similar terms, but the Society of Authors has also stated its position in a series of emphatic resolutions. The authors' point of view is admirably summed up by Mr. G. Herbert Thring, secretary of the Society, in the following language:

"If the methods of the Club be allowed to continue, they will spread. Imitators will arise. The author will be no longer the partner able to demand his fair share. He will be at the mercy of a few large 'concerns' which can take his books at their own price or refuse to take them unless he accepts it, whose sole interest is cheap buying and quick 'scrapping,' whose interest in literature is limited to the question how they can best make the buying and selling of books a useful subsidiary means of promoting the yield of their advertisements, the popularity of their aerated water, or the vogue of their toilet soap. Where lies the advantage to the author, either to his pride or to his pocket? It would be contrary to general opinion and experience to suppose that in the long run the public would find their benefit in a state of things savouring far more strongly of monopoly than the present organizations either of publishers or of booksellers or of authors — a state of things at least threatening a despotic control of the literary profession and of the book trade by a small group of persons, firms, or companies, whose methods and objects alike are totally alien from literature, from any desire to promote the production and appreciation of good books."

This is a nutshell form of the argument for prices fixed by agreement. Books are more than merchandise, and the multiplication of bookstores, even if it means an increased cost of handling, is essential to the interests of culture. It does not greatly matter whether there are few or many centres for the distribution of soap or shoes or sausages, but it matters much whether

there are few or many bookstores in a great city, whether a small town has or has not such an establishment. Mr. Hall Caine notes that there were once some twelve hundred book-shops in and about London, whereas there are now only an eighth of that number. It would be extremely unfortunate should the figures of their census be still further reduced, no matter how plausible the argument for economy by which the reduction were defended.

#### CASUAL COMMENT.

THE VALUE OF SYMPATHY IN LITERARY CRITICISM is urged anew, with an emphasis worthy of Matthew Arnold himself, in an able review of recent critical literature in the current "Edinburgh Review." In the course of the article, Mr. George Brandes receives some rather hard knocks. While the writer admits that "no other critic could bring more knowledge, a clearer discernment of finer distinctions, a more discriminating and resolute grasp of characteristic qualities, a more many-sided intellectual culture to his task," he at the same time contends that no other critic could bring "a more solidly unsympathetic moral aloofness from the individual ideals, sentiments, and emotions of the authors he reviews. . . . He exposes without ruth the littlenesses of the great. His strictures are warrantable. But disparagement of the immortals by dispraise of their works of inferior merit, however warrantable, is to lower the estate of the whole art of criticism. . . . To demonstrate the base concomitants of the soil where gems lie embedded, to the obscuring of the vital light-giving properties of those gems, is to render ill service to the memory of those whom death has dispensed from all dependence on opinion, and to mankind at large. . . . It is, moreover, when all is said and done, the interpretation of the stars, not of the 'unpurpled vapours,' which leads the world errant on the path of truth." All this is curiously in accord with some things that Mr. Brandes, in his recent autobiography, has said, and has quoted from others, about himself.

LITERATURE OF THE DEPARTMENT STORE is the latest thing to emanate from Boston. The salesmen and saleswomen of a large department store in that literary centre write, edit, and publish a monthly review whose purpose is to promote "cultural education" — thus distinguishing, it seems, between mere business training and that of a finer and more intellectual character. Schools and colleges have for some time offered commercial courses; and now we have a commercial house, or rather its employees, offering a course in literary training. Yet the business aspect of the matter is not lost sight of: one can sell goods all the better, it seems, for a little "cultural education." As the writer of the leading article puts it, "Application to study gives one self-confidence through ability to concentrate one's mind on whatever matter may arise, in addressing people under conditions where a wavering manner would lose the case." And further, "By reading standard literature we unconsciously acquire the use of good English and the ability to paint mind pictures, both of which are strong factors in impressing the superior merits of our business upon the public, the first being also necessary

in our dealings with manufacturers, because good English is impressive and presents arguments and needs in a most effective manner." A literary magazine issuing from a dry-goods emporium is a striking and not unpleasing phenomenon in the world of letters and of commerce.

. . .

THE SEVENTIETH BIRTHDAY OF TWO LITERARY NOTABLES, Mr. Henry M. Alden and Mr. T. B. Aldrich, falling on the eleventh of November, and the presence of the Ponkapog poet at the Franklin Square party in honor of the New York editor, not only furnish a pleasing spectacle to the contemplative on-looker from afar, but may also serve to recall attention to the works and worth of these two literary veterans, both of them authors, and magazine editors as well. A selection from the poems of the "enamored architect of airy rhyme," entitled "A Book of Songs and Sonnets," is a timely and welcome issue from the Riverside Press. We hear of no re-issue of "God in His World" and "A Study of Death," by Mr. Alden, but these too will bear re-reading. It is many days now since Mr. Aldrich was editor of "The Atlantic," but Mr. Alden's skilful and faithful hand is still at the editorial helm of "Harper's Magazine," whose course he has directed so long and well.

. . .

SOME INTERESTING NOTES ON THE TECHNIQUE OF POETRY are contributed to the November "Fortnightly Review" by Mr. Charles F. Keary. Rejecting the theory that poetry is merely translated prose, as Camden and Ben Jonson professed to believe, Mr. Keary maintains that the poet thinks in lines, not in single words. Passion seeks utterance in phrases. Singing, it has been conjectured, preceded articulate speech, and the unit of song is not a single sound, but a musical phrase, which, in some sort of cadence and contrast of sound, must have been evoked by emotion before language was formed. Verse is neither an accident nor a choice nor a trick, nor a translation of prose, but a necessity for certain modes of thought and feeling. The *césura* Mr. Keary makes to follow the stressed word in the line, and if there is more than one such word there is more than one *césura*. Incidentally, the writer says that Shakespeare's prose is often used for greater impressiveness. "It is certain," he writes, "that Hamlet's personality never shows itself more vividly than when he speaks in prose"; and he quotes in illustration from the very grave-digging scene which Sill (see "The Prose of Edward Rowland Sill") some years ago cited to prove the opposite. Sill declares that when Hamlet speaks prose "there is no deep feeling or earnestness of purpose in what he says." Shylock, according to Mr. Keary, is "never so tremendous as in his prose outbursts" ("Hath not a Jew eyes? Hath not a Jew hands?" etc.); while Sill maintains that the trivial business of every-day life is what gets itself expressed in Shakespeare's prose. Each is partly right, partly wrong; but Sill is probably supported by more examples.

. . .

THE READING HABITS OF OUR PEOPLE are interestingly revealed by Mr. Gustave Michaud in the November "Putnam's Monthly." Statistics of book-circulation in public libraries tend to show that New England, as might have been expected, is far more given to reading than the rest of the country, and that of the New England states Massachusetts stands well in the lead, with Connecticut second and New Hampshire third. The

fourth place is held, not by an Eastern state, but by California; after which come, in order, Vermont, New York, Maine, Rhode Island, Montana, Delaware, the District of Columbia, Colorado, New Jersey, Wisconsin, Ohio, Michigan, and Illinois. At the other end of the scale the list reads backward from Florida, Mississippi, Alabama, and Arkansas, through other Southern states, where the colored population greatly depresses the average. Gold-seekers, or other miners for wealth, appear to bring up this average in the mineral regions. The British gold-mining colonies, too, are great book-consumers. The reading habit and visions of Eldorado — do they go together? One other significant fact: New England, which leads in book-reading, has also by far the highest birth-rate of genius.

. . .

FRENCH PRAISE OF AN AMERICAN AUTHOR is found, in generous measure, in a 29-page review of "The House of Mirth," in the *Revue des Deux Mondes* of November 1. This very commendatory notice of Mrs. Wharton and her work is from the pen of Mme. Blanc ("Th. Bentzon"), who has already, notably in the case of Colonel Higginson, expressed her appreciation of current American literature in the pages of the *Revue*. In Mme. Blanc's opinion, Mrs. Wharton "has written perhaps the best novel that has appeared this year in English"; and further, "Mrs. Wharton can write nothing that lacks distinction"; she is "infinitely witty," her characters talk charmingly (*causent à ravir*), and "we know of no dialogues better carried through than hers." This critic calls "The House of Mirth" as interesting and as pitiless a novel, at one end of the world and at one extremity of the social ladder, as Zola's *L'Assommoir* at the other. "The chief difference is that its author has the marvellous gift of saying everything tactfully, in precise language, which, without avoiding anything, never offends against modesty."

## COMMUNICATION.

### "DEVIOUS METHODS OF BOOK ADVERTISING." THE PUBLISHERS' SIDE. (To the Editor of THE DIAL.)

We have read with interest the communication of your correspondent, Professor Parsons, of Colorado College, in regard to a note which he finds in the volume "From a College Window," by Mr. Benson, published by our house.

Professor Parsons takes the ground that to utilize in a work of literature a note so worded as to constitute an advertisement of another book, is bad form; and that nothing in the shape of an advertisement ought to be connected with the text of a work of literature.

We find ourselves fully in accord with this position. The publishers are, of course, responsible for the text of any volume issued with their imprint. It may be in order to explain, however, that this particular note was added, while the work was going through the press, by the hand of an over-zealous proofreader; and until our attention was called to the matter through THE DIAL, we had in fact no knowledge that any such note had been inserted. Instructions have been given for the cancelling of this note before the printing of another edition of the Benson volume.

G. P. PUTNAM'S SONS.

New York, Nov. 21, 1906.

## The New Books.

### A DISTINGUISHED HOLIDAY ART-BOOK.\*

The perfecting of photo-mechanical processes for reproducing drawings has made possible a class of books for which there is reason to be grateful. Ownership of original works by acknowledged masters of the brush and pencil is necessarily the privilege of the few. Exhibited in art museums and public galleries they may be viewed by the many, but under conditions that make long looking a weariness to the flesh, absorption in the joy of aesthetic contemplation soon giving way under the distraction of physical discomfort. And long looking is for most people the only pathway to assimilation. At best a public collection can impart but in rare instances, even to its frequenters, that sense of intimate personal relation between the observer and the things observed through which alone art becomes a part of life and a tonic to the soul. For this, nothing else can take the place of the close daily association which the true art-lover feels to be vital to his spiritual well-being.

Such books as "The Drawings of Jean François Millet" minister directly to this need by bringing examples of the work of a great master within the reach of people of moderate means. Fifty of this artist's drawings, reproduced in photo-lithography by the Hentschel-colorotype process, with an introductory essay by Léonce Bénédite, make up a volume that can fitly be described as distinguished. The examples given have been selected with the design of covering as wide a range as possible. They show well the method of the artist as applied to varying themes. Most of them are studies in crayon or charcoal for pictures afterward painted in oil. One, the charming sketch entitled "The River," was done entirely with the brush. The majority are in simple black and white; a few have slight touches of other hues. In one, the original study in colored chalks for "The Angelus," the complete color-scheme is effectively indicated. Taken together, they form a fairly representative collection. Included among them are studies for such well-known paintings as "The Gleaners" (now in the Louvre), the "Charcoal Burner's Hut," "Going to the Fields," "The Sower," "The Muleteer," "The New-born Calf," "Shepherdess and Flock at

the Edge of the Forest," and "The Vine Dresser." It would have been well had the sizes and the whereabouts of the originals been indicated. In passing, it may be remarked that these drawings are not, as stated on the title-page, "of" Millet, but are by him. This locution is becoming almost as common as the dreadful "different to" that mars the workmanship of so many English writers.

It may be taken as a general rule that an artist's sketches and studies often exhibit more force than his finished pictures. However skilful the replication, some loss is inevitable. Of the truth of this, Millet's works afford a conspicuous example. It is to his drawings rather than his pictures that we must look for that most precious quality, "the instant magic of the realizing hand," as it has been aptly termed. These sketches and studies serve also to emphasize the truth — a truth imperfectly realized by most of our modern artists — that the basis of all art that is worthy of the name is composition. In the last analysis, the secret of Millet's power to charm will be found to lie in the skill with which he brought all the elements of his designs into harmonic unity. The extreme simplicity of many of them gives at first sight the impression that they afforded no opportunity for the exercise of such refinement. As a matter of fact, the niceties of composition are in inverse proportion to its complexity: the simplest is the most exacting, and calls for the truest feeling.

Few artists of modern times have been more written and talked about than Jean François Millet. The story of his life is almost a household word. Who does not know about his boyhood on his father's farm at Gruchy; of the gentle home-life in which he was there reared; of the years of bitter struggle in Paris; of his retirement to Barbizon, and his devotion thenceforth to rustic themes; of the greatness and tenderness of his heart; of his pathetic battle with poverty; of the indifference of the public during his lifetime and the fame he has since achieved? His devotion in his later years to the expression of what he used to call "*la vie de l'ensemble*" — the life of the universe as a whole, — and the extraordinary degree in which his art was made the vehicle of his thought, has caused attention to be centred upon its subjective qualities almost to the exclusion of its æsthetic side. It is not strange that it should be so. The more carefully his drawings are studied the more apparent is it that technique was nothing to him except as a means to an end. But also will it be perceived that to make us

\*THE DRAWINGS OF JEAN FRANÇOIS MILLET. With fifty Facsimile Reproductions of the Master's Work, and an Introductory Essay by Léonce Bénédite. Philadelphia: J. B. Lippincott Co.



feel with him the dignity of human labor and man's relation to the planet he inhabits, there had to be the master's sensitiveness to beauty of line, and the unerring sense of harmonic proportion by which he ordered his darks and lights, his masses and vacant spaces. Otherwise we should have had sermons only, not works of art.

There would be no need of calling attention to this so particularly were it not so commonly overlooked. Unlike the human message embodied in the artist's work, it does not insist upon recognition, nor does it appeal to such a wide audience. For upon their subjective side Millet's compositions touch us all. We must, if we are not hopelessly devoid of all sympathy with human emotion, feel the reverent tenderness in such drawings as "The Knitting Lesson," the "Young Mother Nursing her Baby," and the "Almsgiving" — to name a few of those reproduced in the volume under consideration. And who can fail to be affected by the charm of the masterly "Shepherdess and Flock at the Edge of the Forest," or the realism, impressive despite its sketchy treatment, of the "Charcoal Burner's Hut" in winter?

The tone values of the original drawings and the quality of the artist's line have been exceptionally well preserved in the reproductions before us. More than this can hardly be asked; but in calling them *facsimiles* a claim is made that is not strictly accurate, as the shiny surface of the paper upon which they are printed constitutes a substantial difference in the result. Doubtless, in selecting a paper having this unpleasant characteristic the publishers were actuated by the desire to obviate as far as possible the chief shortcoming in all mechanical reproductions. The tendency is to modify both the lights and darks, with the result of taking away some of the vivacity, the "life," of the drawing. The difficulty is the greater when, as in the case of Millet, the drawings were made without any thought of their suitability for "processing." Our modern illustrators, in an endeavor to overcome this tendency, force their work into an abnormal key by greatly intensifying both the high lights and the deep shadows.

In his admirable introductory essay, Mr. Bénédite reviews the leading events in Millet's life-history. With fine appreciation, the exceptional figure of the master is set before the reader, special attention being given to his relation to the ideals current in his day. Thus, he shows how it was that the semi-recluse who held himself aloof from the movement with which his name is inevitably associated — the

man who always painted resignation, never revolt, and who asserted that he had "never dreamt of pleading a cause of any sort" — was the forerunner and in a sense the prophet of the realists.

FREDERICK W. GOOKIN.

#### BIOGRAPHIES IN HOLIDAY FORM.\*

In a group of handsomely illustrated biographies, individual and collective, that await review, the ladies, of various sorts and conditions, and of reputations spotless and otherwise, are in an overwhelming majority. Thus we find — curious conjunction! — George Eliot rubbing elbows with Lady Hamilton, Hortense Mancini, the "wanton Shrewsbury," and numerous others of not unblemished fame. Some readers may be so cruel as to see a certain significance in bracketing with these notorious offenders the great novelist who dared to violate English marriage law and custom. But in this instance the association is purely one of chance, not of design. While many of the women treated of in these works are not characters that the lover of biography is warmly interested in, yet their doings and misdoings are discreetly handled, and as their names are of more or less historic importance we must not let our prudery get the better of us. The merit of the volumes as handsome holiday publications is considerable, but space is lacking for anything like detailed criticism of the narrative matter accompanying the abundant and on the whole excellent illustrations. In taking up the books, one by one, we give the precedence not to the ladies this time, but to the lamented stage favorite, Sir Henry Irving.

A pen-picture of this actor by his thirty-years friend, the veteran author of "David Garrick" and many other biographical studies,

\*SIR HENRY IRVING. A Biography. By Percy Fitzgerald. Illustrated. Philadelphia: George W. Jacobs & Co.

THE TRUE STORY OF GEORGE ELIOT IN RELATION TO "ADAM BEDE." By William Mottram (grand-nephew of Adam and Seth Bede, and cousin to the author). With 56 illustrations. Chicago: A. C. McClurg & Co.

MEN AND WOMEN OF THE FRENCH REVOLUTION. By Philip Gibbs. Illustrated with twenty-eight photogravures reproduced from contemporary prints. Philadelphia: J. B. Lippincott Co.

COURT BEAUTIES OF OLD WHITEHALL. Historiettes of the Restoration. By W. R. H. Trowbridge. With thirty-two illustrations. New York: Imported by Charles Scribner's Sons.

FIVE FAIR SISTERS. An Italian Episode at the Court of Louis XIV. By H. Noel Williams. With photogravure plate and sixteen other illustrations. New York: G. P. Putnam's Sons.

EMMA, LADY HAMILTON. A Biographical Essay, with a Catalogue of her Published Portraits. By J. T. Herbert Baily. With twenty-three plates. New York: Frederick A. Stokes Co.

A GERMAN POMPADOUR. Being the Extraordinary History of Wilhelmine von Grävenitz, Landhofmeisterin of Wirtemberg. A Narrative of the Eighteenth Century. By Marie Hay. Frontispiece. New York: Imported by Charles Scribner's Sons.



is sure to be skilfully executed. This latest printing of Mr. Fitzgerald's work is, he tells us, "practically the third issue. It was written under Irving's hearty encouragement, and all the earlier sheets were revised and corrected by him. . . . It has been thoroughly revised—large additions have been made which cover a period of some ten years, and bring the work down to his lamented death." Greater attention is given to the man than to the actor, and a very winning personality he is made to appear. In one of the passages devoted more especially to professional matters, some comparison is drawn between Irving and Booth, as they appeared together at the Lyceum in 1881; and the honors are emphatically given to the host, the actor who trod his own boards, rather than to the visitor amid strange surroundings. It is more than implied, too, that Booth failed to requite his host's hospitality when the English actor visited America. Prejudices in his friend's favor are excusable in the author, and so are dramatic criticisms with which the reader cannot always agree. This volume cannot compete in wealth of detail with Mr. Bram Stoker's longer work already noticed in these pages; but it can well supplement it, and perhaps the two can on some points serve as a sort of check to each other. Both are written by friends of some thirty years standing. There is still room, however, for a full critical account of Irving the actor. In one of his closing paragraphs Mr. Fitzgerald laments (rather incoherently, it is true) that "though some months have elapsed since his [Irving's] death, the great actor's name is scarcely mentioned. He seems, indeed, forgotten. For many a 'cheap' celebrity, there are committees and subscriptions and memorials and statues; but nothing of the kind has ever been suggested." Mr. Fitzgerald justly prides himself on the number and excellence of the illustrations he has provided for this book from his "twenty huge folios" of Irving pictures.

The Rev. William Mottram has collected into a book his series of articles on George Eliot originally contributed to "The Leisure Hour," and four new chapters are added. First cousin, once removed, to George Eliot, he writes with the authority of near kinship and familiar association. From an unpublished autobiography of Seth Bede (Samuel Evans) and a brief published autobiography of Dinah Morris (Mrs. Samuel Evans), the author reproduces some noteworthy passages. The original of Mrs. Poyser he finds in the novelist's mother, and of Adam Bede in her father. With something of

a flourish, he gives us a chapter explaining and justifying her relations with G. H. Lewes as if he were publishing new facts; but he offers hardly anything not already known to students of her life. As a whole, the book is written in a tone of alternate religious devotion and personal panegyric that becomes tiresome to the less piously enthusiastic. The eighty-six portraits and illustrations are good process prints, and rival the text in interest. Especially is this true of a surprisingly attractive frontispiece portrait of George Eliot in her young womanhood.

"This is not a history," admits Mr. Philip Gibbs, in prefacing his "Men and Women of the French Revolution"; and he proceeds to style it "rather, perhaps, a psychological study of some of the actors in the great drama, so arranged, however, that the thread of narrative is not confused or lost." The text of this book, he frankly avows, "does not compare in interest with the illustrations. They are the excuse and the value of the volume. These contemporary French prints, mostly reproduced for the first time in this country, are surprisingly interesting." In thus deviating from the beaten paths of history and giving rather free play to his own fancy in this "psychological study," the author has produced a work more attractive in some respects than the formal chronicles of the period. As a handsome holiday book that may induce some to enter upon a more serious study of what the author rightly considers "a period of inexhaustible interest," the work is of value. The numerous photogravures are works of art, the quarto size of the page contributing not a little to their excellence. Of the many important characters whose portraits had to be omitted simply because some limit was necessary, one notes especially the omission of Charlotte Corday and Louis XVI.

In the annals of woman's frailty, Mr. W. R. H. Trowbridge's "Court Beauties of Old Whitehall" will take no prominent place either for original research or for naughty piquancy of style. These "Historiettes of the Restoration," as the sketches are called in a sub-title, give in readable form the stories of eight lovely butterflies that fluttered about the radiance of royalty, most of them singeing their wings more or less, and most of them also ending their days in obscurity if not in wretchedness. It is significant that, of these eight brief biographies, the account of the Comtesse de Gramont, "la belle Hamilton," the best woman of them all, is the shortest; so much more eventful are the annals of vice than the colorless chronicles of virtue.

The volume has thirty-two portraits, including a first reproduction of the only extant likeness of Armand, Comte de Guiche. The author speaks of this as engraved from the original; but it is evidently a process print, and either a very poor one or from a blurred and faded painting, — probably the latter. The chapters, in their order, treat of Hortense Mancini, Duchesse de Mazarin; Barbara Villiers, Duchess of Cleveland; "la belle Stuart," Duchess of Richmond; "la belle Hamilton," Comtesse de Gramont; "the lovely Jennings," Duchess of Tyrconnel; "wanton Shrewsbury," Anna Maria, Countess of Shrewsbury; "Madame," Henrietta, Duchess of Orleans; and Louise de Kéroual, Duchess of Portsmouth.

The subject of the first chapter of the book just mentioned reappears as the leading character in Mr. H. Noel Williams's "Five Fair Sisters." Hortense Mancini and her four sisters receive the honor of a 422-page history at the hands of this prolific author of French memoirs. Of these sisters, the eldest, Laure, who married the Duc de Mercœur and became the mother of the Duc de Vendôme (renowned in the Marlborough wars), appears to have been the only one of unchallenged virtue, being also the one of least personal beauty; while Olympe, Marie, and Hortense — the three really meant when reference is made to Mazarin's nieces — attained to European fame of an unenviable sort. Details cannot here be entered into concerning these ingenuously immoral young ladies, nor is it necessary, with so full an account of the Mancini family now at the reader's service. Lely's portrayal of Hortense's seductive charms forms the frontispiece in a handsome photogravure; and photographic reproductions of numerous other portraits, including her four sisters, are interspersed through the volume. Scattering footnotes mention some of the numerous memoirs available for the making of such books as Mr. Williams's.

A sumptuous set of twenty-three large plates of Lady Hamilton's portraits by Romney, Reynolds, Lawrence, Mme. Le Brun, and Masquerier, furnishes Mr. J. T. Herbert Baily, editor of "The Connoisseur," an excuse for telling anew her rather pathetic story in his "Emma, Lady Hamilton." Romney's numerous *Cassandras* and *Circes* and *Bacchantes*, depicting in various costumes and attitudes the charms of this Trilby-like beauty, are more or less familiar. Mr. Baily's narrative, short and readable, is apologetic and even warmly eulogistic in tone, and may well be supplemented and corrected by

some less favorable presentation of the famous courtesan. An antidote is found, for example, in a reference to her from a letter of Sir Gilbert Eliot to his wife, wherein he speaks of her as showing the ease of a barmaid, and adds that "her person is nothing short of monstrous," and "her language and conversation (with men) are exaggerations of anything I ever heard anywhere." This, to be sure, was when she had attained to matronly maturity. Of two of the four children commonly said to have been born to the fair Emma, this biographer makes no mention; and he repeats the seemingly false account of her death in such poverty that she had to be buried in a deal coffin at the cost of a charitable English lady. Paget's memoirs relate, on the authority of Lady Hamilton's daughter, that she was buried in an oak coffin and with a degree of ceremony that brought the funeral expenses up to £28 10s. Readers of "Fenwick's Career" will enjoy the more than hasty glimpse of Romney that this book affords. The list of engraved portraits of Lady Hamilton enumerates more than forty such reproductions, much the greater number being after Romney.

A wealth of elaborate embroidery upon a poverty of historic fact is furnished in the 358 large pages of Miss Marie Hay's pseudo-biography entitled "A German Pompadour." So far as vice can be rendered attractive by throwing on it the glamour of romance, the unvirtuous life of Wilhelmine von Grävenitz, mistress of Eberhard Ludwig, Duke of Würtemberg, has been thus treated in being made to serve as the theme of a love story that is not uninteresting as a skillful bit of fiction, and has something even of salutary warning in its gloomy ending. The author writes with a clever woman's knowledge of the human heart, but her style occasionally borders on the luscious, as may be illustrated by a sentence from an early chapter representing the heroine as poised on the giddy brink of her ruin. The Duke has wrapped Wilhelmine's cloak about her, and "as he did so his hand involuntarily touched the soft skin of her shoulder, and Eberhard Ludwig flushed to the edge of his white curled peruke as he murmured: 'Au revoir, Philomèle!' and Wilhelmine daringly whispered back: 'Au revoir, gentil poète.'" The words "bigamist" and "bigamy" are misused by the author, who applies them to Wilhelmine and her conduct in marrying the already-wedded Duke. "The mills of God grind slow, but they grind exceeding sure," she writes, in quotation marks, altering without improving the familiar rendering of this line from Friedrich von Logau.

An inviting appearance and an artistic frontispiece portrait of the Grävenitz are among the best features of this volume, which lacks index, list of sources, critical notes, and all other bibliographical accompaniment. It is a book for the novel reader, not for the student.

PERCY F. BICKNELL.

#### NATURE-BOOKS FOR THE HOLIDAYS.\*

Lovers of out-door life have much to be thankful for this season in the variety and good quality of the new books which have stored up the memory of summer days for winter use. One satisfactory generalization which can be made about them is that they are fairly sane with regard to the value of human life as compared with animal life. Man is admitted to be the equal of most of the creatures he has dominion over,—or, rather, it is admitted that he may be their equal if he will learn from them the lessons he was meant to learn. Now no nature-lover objects to being sent to the ant for instruction, or to any created thing that walks or crawls or flies, provided only that after he has gone to them he may be credited with the wisdom he has acquired, and be recognized as himself belonging to a hopeful species. This spirit of tolerance toward humanity so far prevails in the season's books that one may read them without being oppressed by a sense of his own inferiority—unless indeed he is a hunter,

\*THE LOG OF THE SUN. A Chronicle of Nature's Year. By C. William Beebe. With fifty-two full page illustrations by Walter King Stone, and numerous vignettes and photographs from life. New York: Henry Holt & Co.

THE PASS. By Stewart Edward White. With frontispiece in color by Fernand Lungren, and many other illustrations from photographs. New York: Outing Publishing Co.

THE FLOCK. By Mary Austin. Illustrated by E. Boyd Smith. Boston: Houghton, Mifflin & Co.

BOMBAY DUCKS. An Account of some of the Every-day Birds and Beasts found in a Naturalist's Eldorado. By Douglas Dewar, F.Z.S., I.C.S. With numerous illustrations from photographs of living birds, by Captain F. D. S. Fayer, I.M.S. New York: John Lane Co.

FROM FOX'S EARTH TO MOUNTAIN TAEN. Days among the Wild Animals of Scotland. By J. H. Crawford. Illustrated. New York: John Lane Co.

THE WIT OF THE WILD. By Ernest Ingersoll. Illustrated. New York: Dodd, Mead & Co.

THE STORY OF SCRAGGLES. By George Wharton James. Illustrated. Boston: Little, Brown & Co.

SHAGGYCOAT. The Biography of a Beaver. By Clarence Hawkes. With illustrations by Charles Copeland. Philadelphia: George W. Jacobs & Co.

WHITE FANG. By Jack London. Illustrated by Charles Livingston Bull. New York: The Macmillan Co.

AROUND AN OLD HOMESTEAD. A Book of Memories. Illustrated. By Paul Griswold Huston. Cincinnati: Jennings & Graham.

THE RAMBLES OF AN IDLER. By Charles Conrad Abbott, M.D. Philadelphia: George W. Jacobs & Co.

BRIER-PATCH PHILOSOPHY. By "Peter Rabbit." Interpreted by William J. Long. Illustrated by Charles Copeland. Boston: Ginn & Co.

for in that case he is of course hopeless. The author who preferred a dead snake to a live man or woman has not spoken recently, either with his own voice or that of any of his colleagues.

The most sumptuous nature-book of the year, Mr. Beebe's "Log of the Sun," is also, as its title indicates, the most comprehensive. Any one who absorbs this book will become in his own person a fairly accomplished naturalist, besides having a very good time in the process. Mr. Beebe scarcely carries out his intention of keeping the bird's or insect's point of view, but he succeeds nevertheless in his main purpose, which is "to reveal beauties which are wholly invisible from the usual human view-point." Whether he writes of birds that have so far learned the lesson of nature's economy as to use the cast-off fur of animals for their nests, or of night-hawks that nest upon the tar-and-gravel roofs of city houses, or of the squid that changes color at will, drawing its color cells together until they seem confluent,— "as if the freckles on a person's face should all be joined together,"— he communicates secrets which only intimate acquaintance would have discovered. Keeping the log of the year week by week somewhat disturbs the continuity of subject, making many digressions and returns necessary; but no real inconvenience results, since the book is too large for continuous reading. It will be used rather for reference and inspiration, a chapter or two at a time. Mr. Stone's fifty-two full-page drawings in color, and the generous number of photographs, deserve an appreciable share of credit for the admiration the book will receive. Especially the photographs of snow-flakes, and of jelly-fish and other forms of sea life, are marvels of skill. The titles of chapters which consider unusual subjects are "The Personality of Trees," "Ghosts of the Earth" (mushrooms and toad-stools), "Turtle Traits," "Insect Music," "Night Music of the Swamp,"— but the list is too long to finish. One of the most valuable suggestions of the book is that civilization may be a boon to birds and insects if man so wills, as is witnessed by the fact that sixty-one species of birds nested last summer in the New York Zoölogical Park, "while many places of equal area in the country which are harried by boys and cats are tenanted by a bare dozen species."

Mr. Stewart E. White's "The Pass" is an account of how the explorer, with his wife, his guide, and their two dogs and four horses, made the first crossing from the head-waters of Roaring River to those of the Kaweah. It is told simply,



in a style as crisp as mountain air. Though the author writes modestly of the "petty but real difficulties to be met with on such an expedition," and says that "anyone could have done it," the reader recognizes the heroic endeavor. It scarcely seems a petty difficulty when Dinkey, "the cocky, self-confident little horse," falls over the edge of a precipice, or Old Slob overjumps on a slippery bridge, or especially when the whole party, worn and bruised, are turned back late in the day to retrace steps which have taken them since sunrise, or when they make their final descent across the face of a sheer cliff on a hair-line ledge which is scarcely visible in a photograph. The book is of good size, and has dainty marginal sketches, with some attractive full-page illustrations.

From lower levels of a neighboring region comes Mrs. Austin's unique study of "The Flock." The poetic temperament which so well fits Mrs. Austin for writing stories of the West has been of equal advantage to her in telling of the shepherd-life, with "its background of wild beauty, mixed romance, and unaffected savagery." A prefatory chapter, "which is not on any account to be omitted," tells how in 1770 Rivera y Moncada brought the first flocks from Velicatá to the newly-founded Mission at San Diego, and how ever since, in that land of "the indolent lapping of the nights and days," the dust and blether of a flock has been a rescue "from the clutch of great Tedium." Lambing-time, shearing, the work and character of dogs and shepherds, the depredations of enemies, and the journeys through valleys, up mountain slopes, and across open ranges, are described with an eye quick to see and a word competent to suggest every significant and picturesque detail. It is not often that a reader can have such implicit trust in an author's use of words as in Mrs. Austin's. What, for instance, could be more accurate or more musical than this account of the coming of night in the mountains?

"In the Wild, the night moves forward at an impulse flowing from unknowable control. Darkness comes out of the ground and wells up to the cañon rims, light still diffusing through the upper sky, a world of light beyond our world. Few things besides man suffer a check in their affairs. The wind treads about the forest litter on errands of its own; you hear it but the more plainly, as if blackness were a little less resistant to sound."

Whatever is needed by the imagination that words cannot supply is given by Mr. Smith's skilful but unobtrusive drawings.

Usually foreign nature-books are less interesting than our own, because we know too little of the places and the life they describe. But

this stricture does not apply to the volumes by Mr. Dewar and Mr. Crawford, "Bombay Ducks" and "From Fox's Earth to Mountain Tarn." Both these books, one treating of the birds and small animals of India, the other of wild life in Scotland, are of ample size, with excellent photographs, and both touch upon subjects of more than local interest. Mr. Dewar explains in his preface that though the term "Bombay Ducks" really means pieces of dried fish, he has chosen to use it for the birds and animals in which he is interested. He treats of them like a writer, not like a scientist forced to use his pen in the service of his subject; and his style is piquant and refreshing. On Eliza Cook's saying that "Linnets teach us how to love, and ring-doves how to pray," the author comments:

"Had that estimable and well-meaning lady invested eighteenpence in one of the cooing community she might have said of them 'They teach us how to swear.' But the question would arise, do men need to be taught that accomplishment? I am inclined to think that swearers, like poets, are born, not made."

Such glints of philosophy keep the book, exhaustive as it is, from ever becoming dull.

Mr. Crawford's book, "From Fox's Earth to Mountain Tarn," makes an equally thorough study of the wild life of Scotland, traversing the country from Ailsa Crag and the Tweed to the Shetlands. The contention of the book is that sport, in the artificial form it has taken, is destroying wild life. For the sake of the hunt, the fox is allowed to thrive, though he destroys grouse, pheasant, and rabbit; to make room for putting-greens on the coast golf-links, terns and eider ducks are driven from their breeding-places. Worst of all, the falcon, "the sporting bird that would rather a long chase than an easy capture, rather a swift wing than a fat meal," is being exterminated. Thus sport becomes ugly, when there is no longer "the instinct of fair play, which is the vital spark of sport." Mr. Crawford has a way of saying things that makes one think. The debt of the huntsman to the birds whose swiftness disciplines his marksmanship is thus effectively pointed out:

"The falcon gave the flight feathers, lengthened and pointed the wing. The eagle touched the plumage with moorland hues, whose charm was the greater because of the exquisite sympathy. The reaction is marked; the eye of the eagle became keener. Even the by-play is of infinite interest. The protective shades of grouse give the nose of the pointer; less cunningly hidden, and a coarser sense were enough. An interesting three are grouse, sportsman, and dog. The hawk established their delicate relations."

A book of less pretentious size, which records



good general observation of wild life in our own country, is Mr. Ingersoll's "The Wit of the Wild." Interesting comparisons with man's ways are the most unique feature of the book; for instance, the wasp's habit of storing up spiders for her larvæ is called "life insurance for wasps," and the rattlesnake's "shaking of castanets," the coloring of fire-toads, the songs of birds and calls of animals at mating-time, are described in a chapter on "Animals that Advertise." A chapter on "Bluffing" leads to the conclusion that "animals are probably able to bluff more effectively than men, because they are in such deadly earnest about it and do it so often." If there are no strikingly new facts in Mr. Ingersoll's book, there is a new way of emphasizing old ones, and "a truth of simplicity which constitutes a charm often lacking in elaborate fiction."

The three stories of individual animals — "Scraggles," "Shaggycoat," and "White Fang" — are destined for popularity, with scarcely a choice as to which best deserves it. Perhaps Mr. James's touching history of Scraggles, the unpromising little song-sparrow which he took to his home and his heart for its three months' life, will appeal most to girls; but they are not the only ones to whom it will appeal. Scraggles tells her own story of how she became the Professor's companion, helping him write his book on the Old Missions of California, following him out of doors on his walks, and sleeping in his shoes. Only at last, when her strength fails, does the author take up the pen in his own person and complete the tearful little record.

"Shaggycoat," Mr. Clarence Hawkes's story of a beaver, will be fascinating to boys, though they again will not be the only ones. Attention is called to the fact that the Hudson Bay Company, and many great families — the Astors, for instance — owe much of their wealth to this industrious builder, who, "like the red man, is a true American, for he was here before Columbus, and whose pelt was the prize for which the wilderness was scoured." Mr. Hawkes gives this important animal biography in a simple, straightforward way, and earns our gratitude by leaving it with a happy ending in spite of the fact that the beaver tribe is being ruthlessly wiped out.

In "White Fang," Mr. Jack London has given us a book that probably will be more read than anything else he has written. It is a remarkable story for its own sake, and is further remarkable for being the converse of "The Call of the Wild." The hero of "The Call of the

Wild" is a dog with wolf blood, who goes from a home where he is loved and petted, through experiences of hardship and brutality, back to the life of the wilderness. White Fang, a wolf with dog blood, is born in the wilderness, and after experiences of hardship and brutality is brought at last to a home where he is loved and petted. There is as much that goes against the reader's sympathy in one book as in the other; but because the story of White Fang ends happily, much of the cruelty in it will be forgiven and forgotten. The early life of White Fang is narrated with an understanding of animal psychology which seems almost uncanny, yet shows Mr. London's power in one of its best phases. When the young dog-wolf first saw the Indians about their camp-fire "a great awe descended upon him. . . . In dim ways he recognized in man the animal that had fought itself to primacy over other animals of the Wild." He joins the camp, and becomes the dog of Gray Beaver. His master is his god, but not for love. "There were deeps in his nature which had never been sounded. A kind word, a caressing touch of the hand, on the part of Gray Beaver might have sounded these deeps; but Gray Beaver did not caress nor speak kind words. His primacy was savage." The reign of hate brings White Fang to be the fighting-dog of a white man. But from his last fight — and there is no more blood-curdling dog-fight in literature — he is rescued by the love-master. By this patient, kind man, his brute nature is redeemed, and for the master he loves he learns to endure the restraints of civilization. The book will be judged inferior to "The Call of the Wild" by sticklers for "strong" endings; nevertheless it will be more enjoyed by the mass of readers.

A finely-made book, whose open print and abundant pictures will especially delight old people, is Mr. Huston's "Around an Old Homestead." This "book of memories," though it celebrates a particular house, will serve to stir home memories in the heart of anyone who has lived in the country. It has much to say of the house itself, the open fire, the orchards, the woods, the squirrels, the dogs, and the activities of farm life. If the citing of authors, from Tennyson to W. C. Gray — and one can scarcely think of anything appropriate that has been omitted — seems to the over-critical too plentiful and premeditated, it will probably not seem so to those who take their reading in snatches.

Since the study of out-door nature leads as certainly to philosophy as does that of human

nature, it is not strange that two of the new books in our list should be given over to philosophizing. Dr. Abbott's "Rambles of an Idler" does not attempt to point a moral, except that it is well to ramble and enjoy one's self. The author "goes hand in hand with day-dreams," and his mind makes material out of whatever his eye lights upon. His philosophy, if discursive, is cheerful and pertinent, — as in this example :

"I find, where I walk, a rusty pan among the dead leaves and a vesper mouse has made a snug home of it. It suggests that the art of much comfort from little is better than supposititious ease from much. He really does not enjoy nature who demands it in excess, and must have oceans and mountains, and spurns the modest hills and wood-girt ponds that are round about him."

The book is good proof of how genially a man is affected who spends much time in the sunshine.

In contrast with the general tone of Dr. Abbott's philosophy is the particular intention of Mr. Long's. The object of "Briar Patch Philosophy" is to establish the thesis that animals think. The words are put into the mouth of "Peter Rabbit," but as this plan affects the manner of them only to the extent of naming the Rabbit "I" and human beings "you," the authorship is not much disguised. Mr. Long bases his belief that animals *think* on the fact, admitted by all great naturalists, that they have minds, and the theory that since the laws of the universe are constant the laws of mind must be constant. "Any truth, therefore, which you discover about your own mind — which constitutes your psychology — must apply to any mind in the universe, wherever you find it." That is, since animals have minds, they must use them as men use theirs. The reasoning, though supported by characteristically close observation, is from analogy, and readers will value the conclusions according to their valuation of that method. Certainly Mr. Long carries it rather far when he says :

"Your dog certainly does not obtain his idea of a master's spirit through the senses, for to his senses man is not nearly so powerful or noble as many of your great beasts. Whatever idea your dog has of you, as his Master, is the recognition in you of some mental or spiritual quality, and is gained by him through some mental or spiritual perception. What is there, therefore, to prevent all animals from feeling more or less surely the simple presence of one whom all your religions recognize as a master and ruler of the solitudes, present and active in all things, though no mortal eye can see him nor any ear hear the sound of his footsteps?"

Still, if one cannot follow Mr. Long in granting religion and a belief in immortality to dumb creatures, one cannot help enjoying the cleverness with which he defends his belief. "Peter Rabbit" sees some things about his human neighbors that make him wonder if they think.

Why is it, he asks, that "to change a habit of thinking among men requires centuries, and generally the blood of a few martyrs; while the animal changes his simple habits in a single generation, led by his own reasonable experience"? Why do men eat when they are not hungry, breathe bad air when they might have pure air, work for money that they do not need, and make slaves of themselves when they might be free? At least "Peter Rabbit" asks questions that are hard to answer, and in the end wins gratitude for letting poor humans off as easily as he does. And Mr. Long, in this serious piece of work, has made a contribution to animal study that will have permanent influence. It should be said, moreover, that the unusually animated illustrations save the book from being too serious. MAY ESTELLE COOK.

#### HOLIDAY BOOKS OF TRAVEL.\*

It may be that travel-books, like some other things, should begin at home. Dr. Edward Everett Hale's book of "Tarry-at-Home Travels" does this, and does it very gracefully. Outside of the author's own New

\*TARRY-AT-HOME TRAVELS. By Edward Everett Hale. Illustrated. New York: The Macmillan Co.

CAMP-FIRES IN THE CANADIAN ROCKIES. By William T. Hornaday, Sc.D. Illustrated by John M. Phillips. New York: Charles Scribner's Sons.

CERTAIN DELIGHTFUL ENGLISH TOWNS. With Glimpses of the Pleasant Country Between. By William Dean Howells. Illustrated. New York: Harper & Brothers.

LITERARY BY-PATHS IN OLD ENGLAND. By Henry C. Shelley. Illustrated from photographs by the author. Boston: Little, Brown, & Co.

A WANDERER IN LONDON. By Edwin Verrall Lucas. With illustrations by Nelson Dawson, and from photographs. New York: The Macmillan Co.

ROMANTIC CITIES OF PROVENCE. By Mona Caird. With illustrations by Joseph Pennell and Edward M. Sygne. New York: Imported by Charles Scribner's Sons.

SAUNTERINGS IN SPAIN: Barcelona, Madrid, Toledo, Cordova, Seville, Granada. By Frederick H. A. Seymour. Illustrated. New York: E. P. Dutton & Co.

GRANADA: Memories, Adventures, Studies, and Impressions. By Leonard Williams. Illustrated. Philadelphia: J. B. Lippincott Co.

CITIES OF NORTHERN ITALY. By Grant Allen and George C. Williamson. Two volumes, illustrated. Boston: L. C. Page & Co.

BY ITALIAN SEAS. By Ernest C. Peixotto. Illustrated by the author. New York: Charles Scribner's Sons.

RAMBLES ON THE RIVIERA. By Eduard Strasburger, F.R.S., D.C.L. Translated from the German by O. and B. Comerford Casey. Illustrated in color by Louise Rensch. New York: Imported by Charles Scribner's Sons.

RAMBLES ON THE RIVIERA. Being Some Account of Journeys Made en Automobile, and of Things Seen in the Fair Land of Provence. By Francis Miltoun. Illustrated and decorated by Blanche McManus. Boston: L. C. Page & Co.

RUSSIA: TRAVELS AND STUDIES. By Annette M. B. Meakin. Illustrated. Philadelphia: J. B. Lippincott Co.

PERSIA, PAST AND PRESENT. A Book of Travel and Research. By A. V. Williams Jackson. Illustrated. New York: The Macmillan Co.

A WOMAN ALONE IN THE HEART OF JAPAN. By Gertrude Adams Fisher. Illustrated. Boston: L. C. Page & Co.

TWO YEARS AMONG NEW GUINEA CANNIBALS: A Naturalist's Sojourn among the Aborigines of Unexplored New Guinea. By A. E. Pratt. Illustrated. Philadelphia: J. B. Lippincott Co.

England, the book is concerned only with the State of New York and with the city of Washington. It contains much that is old — old enough, for the most part, to have become new again to Dr. Hale's readers; and it is laden with reminiscences from a day more remote in feeling than in time. The author tells us that the work was inspired by the conviction that there are not books enough concerning travel in these States; and he set himself to the task of remedying this lack in our literature, just as he performed a similar service for our national balladry. His first paragraph reads as follows:

"It seems to me curious that so few people write about travels in the United States. One in a thousand of the intelligent Americans who travel in Europe puts his observations into print. One in fifty of the people who cross Asia does the same; and every one who crosses Africa does. But of the travellers of America, you might count on the fingers of two hands all who have written anything worth reading that has been printed in the last twenty years."

The illustrations are profuse and well-chosen, consisting of reproductions of old prints and portraits and photographs of present-day scenes.

Mr. William T. Hornaday, the well-known traveller and writer on natural history, found in the Canadian Rockies material for what President Roosevelt might well call a "bully" travel-book. He went there especially to find mountain goats — and he certainly found them. A short quotation will show what happened while he was studying a herd of twenty-eight of these animals which their dogs had brought to bay long enough to have them photographed.

"Suddenly sharp cries of surprise came up from the camp, and I sprang up to look about. Three goats were running past the tents at top speed, — a big billy, and two smaller goats.

"Hi, there! Goats! Goats!" cried Smith and Norboe.

"The cook was stooping over the fire, and looking under his right arm he saw the bunch charging straight toward him, at a gallop. A second later, the big billy was almost upon him.

"Hey! You son-of-a-gun!" yelled Huddleston, and as the big snow-white animal dashed past him he struck it across the neck with a stick of firewood. The goat's tracks were within six feet of the camp-fire."

As was to be expected, the book abounds in vivid descriptions of wild animals; and it gives also many extremely interesting pictures made from photographs taken at ranges almost incredibly close.

In one or two places in his admirable book, "Certain Delightful English Towns," Mr. W. D. Howells shows a tendency to apologize to the people of England for the unkind words he has sometimes written of them. Witness such a paragraph as this:

"On the tender was an Englishman whom I asked which was the best hotel in Plymouth. At first he would not commit himself; then his humanity began to work in him, and he expressed a preference, and abruptly left me. He returned directly to give the reasons for his preference, and to excuse them, and again he left me. A second time he came back, with his conscience fully roused, and conjured me not to think of going elsewhere. I thought that charming, and I afterwards found the hotel excellent, as I found nearly all the hotels in England. I found everything delightful on the way to it, inclusive of the cabman's overcharge, which brought the extortion to a full third of the just fare of a New York cabman."

It would be hard to find fault with a traveller who was so prepared to enjoy his sojourn in a strange land, and one wherein he felt himself to be no stranger. It was this attitude toward life that went far toward making both journey and the account of it so cheerful. The book has the usual charming and idiomatic style of Mr. Howells, who should now be persuaded to do as much — as much as he can, that is — in the same vein for some of our American cities. Some charming pen drawings by Mr. Ernest Haskell, together with numerous reproductions from photographs, add not a little to the attractiveness of this pleasant volume.

Mr. Henry C. Shelley strays even farther from the beaten path than does Mr. Howells, for in his "Literary By-Paths in Old England" he has undertaken to follow the haunts and dwelling-places of Spenser, Sidney, William Penn, Gray, Gilbert White, Goldsmith, Burns, Keats, Carlyle, and Tom Hood, concluding with the multiplicity of literary interests that centre in "royal" Winchester. The novelty of the work does not consist so much in new discoveries, for there are none of consequence, as in presenting his subjects in a light not usual. One thinks of Goldsmith, for instance, and one thinks of "The Deserted Village" in connection with him; yet somehow it is a novelty to think of Auburn itself, as it stands, still deserted, in its (and his) native Ireland, and to think of Goldsmith in just that connection. So Keats, though known to have been a chemist and student of medicine, is so entirely the poet in the popular estimation that his signatures as a student of chemistry and medicine possess a curious human interest. The book furnishes abundant opportunity for illustrations, which are supplied from photographs taken by the author.

Mr. E. V. Lucas, in his attractive volume entitled "A Wanderer in London," adds his charming prose and even an occasional modest verse to his minute knowledge of locality and literature, and the result is a book well worthy the attention of any visitor, actual or intending, to the British capital. Such a paragraph as this, chosen quite at random, illustrates its wealth of reference and its author's interesting manner of presentation:

"Grosvenor Square is two hundred years old and has had many famous residents. It was in an ante-room of the Earl of Chesterfield's house here that Johnson cooled his heels and warmed his temper. Mr. Thrale died in Grosvenor Square, and so did John Wilkes, at No. 30. At No. 22 lived Sir William and Lady Hamilton, with 'Vathek' Beckford, and thither went Nelson after the battle of the Nile."

And so on, for page after page, until past and present are allied with the strongest ties of association and charm of literary treatment. The sixteen colored pictures by Mr. Nelson Dawson are charming; and there are many other illustrations.

Mrs. Mona Caird brings a romancer's love of sentiment and an artist's powers of description to her "Romantic Cities of Provence," with the happiest results. Avignon, Uzès, Barbentane, the lagoons, Arles, Tarascon, Beaucaire, Carcassonne, and many



more of these old romantic places, are duly entered, their atmosphere absorbed, the local legends studied, and the result given in entertaining and often brilliant passages of descriptive writing. In the matter of dates and merely useful knowledge, Mrs. Caird has been, as she says, "frugal"; but the essentials for an understanding of the people are nowhere lacking. It is the festival in the beloved city of Tarascon that evokes the following:

"No one can be in the South, above all in Provence, knowing of its ancient festivals, its music, its farandoles and Saracenic dances, and fail to be startled into new realization of this element that has passed out of our life, the menace that lies in the pervading dullness, that benumbed worship of sorrow, of 'work' and 'duty' without understanding and without freshness, that absence of fantasy and outcry that binds the modern world in a terrible and unnatural silence. Of what avail is it that the people are law-abiding at the cost of the very spring and essence of being?"

We are reminded of the annual protest against such few holidays as we permit ourselves, and of the curious orgy of work and quest that we regard as an essential preparation for them. The book breathes the very spirit of holiday. Of equal interest with the text are the numerous illustrations from pen-drawings by Mr. Joseph Pennell and Mr. Edward M. Sygne.

It is no great way from Provence to the beginning of Mr. Frederick H. A. Seymour's "Saunterings in Spain," and he has succeeded in giving his book something of the same charm, because his first interest lies in the cities of the Moors, and they have left behind them many elements of joy not essentially Spanish. The manner in which Seville celebrates the feast of Corpus Christi appealed to Mr. Seymour as an admirable opportunity to study a Spanish crowd, and the following are among his observations:

"The men generally are singularly plain. But the ladies' eyes would deserve a chapter — or even chapters — to do justice to them. The eyes are never still. They glide, they swim, they dilate, they contract, they half close, they languish, they curve, they sweep round the corners, and, preternaturally recovering themselves, they drop upon yours with a sudden glow. They do all things that eyes and tongue and lips can do. But one thing they cannot do, and that is to keep still; but they never stare."

Yet the book is more deeply laden with useful knowledge than most, the studies of the art galleries in Spain being particularly close and appreciative. Twenty-four reproductions from photographs illuminate the text.

Mr. Leonard Williams does not appear sympathetic with the Spanish character, in his book entitled "Granada: Memories, Adventures, Studies, and Impressions." The author is concerned, of course, more particularly with the old Moorish kingdom; but he finds time to write a tractate upon the gypsy of those parts, introducing into it one story worth repeating.

"Gypsy peddlers were hawking brooms about the streets and plazas of Granada, when one of them called the other to his side. 'Speaking,' he said, 'with perfect frankness, I make my brooms myself, and steal my rushes, my handles, and my cord for binding. Nothing proceeds from me except the

time employed in manufacture. With these economies my lowest possible price is fifteen centimos, and yet you sell for twelve. How can you do it for the money?'

"'Why,' replied the other, unabashed, 'you see I steal my brooms ready-made.'"

A beautiful frontispiece in color from Mr. A. M. Foweraker's painting of the Alhambra, together with twenty-four reproductions from photographs, make up the pictorial equipment of the book.

One reads with some surprise the name of the late Grant Allen on the title-page of a new book, "Cities of Northern Italy," and with hardly less surprise the *naïve* statement of his supposed collaborator, Mr. George C. Williamson, in the preface, from which it does not appear that Allen's interest or share in the book ever went beyond the stage of suggestion, though he did prepare some historical guides dealing with the cities now treated. It would seem, therefore, as if the question needed some clearing up. Of the two volumes presented, the first deals entirely with Milan, and the second with Verona, Padua, Bologna, and Ravenna. There appears to be a remote kinship with Allen's work on Florence, but it is with his scheme rather than his style or treatment. The illustrations, including two plates in photogravure, consist of reproductions of the art and architecture of the region dealt with.

Mr. Ernest C. Peixotto holds closely to his title, "By Italian Seas," throughout the pleasant and informing book he has prepared both text and pictures for. The Riviera di Ponente, Genoa, the Riviera di Levante, the Dalmatian coast to Cattaro, thence to Naples, and so on to Sicily and Malta, are included in his itinerary, from which it will be seen that he has wandered on and off the beaten track of tourists. Interesting in the extreme is the account of the *marionetti* of Sicily, "almost invariably founded upon the same theme — Ariosto's 'Orlando Furioso,'" with the air of the age of chivalry most carefully preserved and reproduced. Nor is it quite reassuring to those engaged in the "elevation" of the English-speaking stage to learn that these puppet-shows, accurately costumed and with their verses well rendered, are the habitual recreation of the poor in that sunny island. The illustrations are nearly four score in number, both full-page plates and drawings in the text, and the cover bears a striking design in gold and colors.

"How fortunate it is," observes Dr. Eduard Strasburger, "that even on the darkest days imagination can raise us up above the clouds!" Yet the seven journeys in Italy which he commemorates in his "Rambles on the Riviera" are so emphatically those of a scholar — and first of all a botanist — that one's interest in his luxuriously printed and illustrated book is primarily scientific. Vast learning regarding the history of familiar plants is placed at the disposal of the reader, and accuracy is ensured by the reproduction in color of nearly every plant mentioned. These illustrations, together with numerous vignettes of scenes on the Riviera, are contrib-



uted by Louise Reusch. Printed as they are in the text, they present an unusually novel and attractive appearance.

Of an entirely different and more conventional sort is the volume bearing the identical title of Dr. Strasburger's, just noticed, but written by Mr. Francis Miltoun. Its opening scenes are in Provence, whence the reader follows the author in his automobile journeyings to Marseilles and Toulon, and it is not until near the close that the Riviera and Monaco are reached. The book abounds in descriptions of natural scenery. One reads that at Cannes "local 'professors' have a busy time of it, in season and out, teaching what they call the '*idiome britannique*' and the '*argot Américaine*.'" One wonders just what this latter can be, and if it is taught to the British as well as the French. A frontispiece in color and numerous full-page wash drawings are supplied by Miss Blanche McManus. The binding and end-leaves are particularly attractive.

Miss Meakin's chapters of "Travels and Studies in Russia" have much of the charm that has been noticed in the letters of a good woman-correspondent. They are somewhat desultory and discursive, but they contain nothing uninteresting, and they cover fields ordinarily left untouched even in a country so voluminously written of as Russia. It would seem as if it were an enormous distance, with a great climatic difference, from the Riviera to the lands of the Czar; yet there is a Russian Riviera too, as Miss Meakin shows in her chapters on the Crimea. Few of the provinces of the empire are left untouched, and from every one of them comes information concerning the private lives and industries of the people which are truly informing. The volume has numerous illustrations reproduced from photographs.

Professor A. V. Williams Jackson's "Persia Past and Present" is something more than a book of travel, for it contains much that is important to Assyriologists in the way of scholarship, especially in regard to the original rock inscriptions at Behistan and elsewhere. So many men great in the various activities of life lie buried in Persian soil that the book abounds in accounts of famous tombs. Saadi, Avicenna, and many another ancient and mediæval notability, have their resting-places described and pictured here. There is little of importance in the Shah's domains in the field of scholarship and literature which Professor Jackson does not touch, and his reproduced photographs are numerous and attractive.

Miss Gertrude Adams Fisher did not wander far from the haunts of white folk in "A Woman Alone in the Heart of Japan," though she was without a companion during the greater part of her journey. Her book, however, is more frank and outspoken than the books of most men regarding this much visited land, and impressions may be obtained from it that are hardly to be gained from any other recent work. She enjoyed her intercourse with the polite islanders, and has only once to complain of discour-

tesy — when she came upon a country lad unawares and he apparently mistook her for an apparition. Many of the photographs in the work are as new as the matters they illustrate, and the book has sincerity and candor.

Cannibalism appears only in the title of Mr. A. E. Pratt's "Two Years among New Guinea Cannibals," and the people who figure in its pages seem to be mild-mannered and amiable. Now that Africa has been practically explored from end to end, New Guinea remains the largest unknown tract of land on the habitable globe, and it has been Mr. Pratt's good fortune to cover portions of territory in the Dutch portion of the island previously unknown. This was merely incidental to his main purpose as a naturalist; and here, too, he met with marked success. One of his Christmas dinners is thus described:

"It was probably one of the queerest that was ever set before an exiled Britisher. I left the task of preparing the meal entirely to Sam (a native of Ceylon), who managed somehow to procure some wallaby, a piece of bacon, and biscuits. Instead of pudding we had a Cinghalese plum-cake, made by Sam's daughter, and a glass of claret rounded off the banquet. We were not very festive."

This book is fully illustrated; and here, as elsewhere, the camera has been relied upon for much of the description. It is a long journey from the old New England of Dr. Hale's youth to the cannibals of Papua, but a common speech binds all the books together, and common race-traditions stand behind them.

WALLACE RICE.

#### MISCELLANEOUS HOLIDAY BOOKS.

Among the holiday publications of last season Mrs. Edith Wharton's "Italian Villas and their Gardens," with pictures by Mr. Parrish, will be remembered as one of the loveliest and most sumptuous. This year a so-called companion volume has been issued by the Century Co., having for its subject "The Châteaux of Touraine." The text is by Maria Horner Lansdale; the sixteen colored illustrations are by Jules Guérin, and the others, in black and tint, over forty in all, are reproduced from photographs of sufficient artistic merit to make their inclusion in so beautiful a volume eminently fitting. For the first and perhaps the ultimate appeal of the book is the artistic one. The quality of Mr. Guérin's work is well known, and these drawings, for the making of which he took a special trip to France, represent him at his best. His object, as is easily evident, is to portray unusual aspects of the châteaux — to make light and shadow and coloring suggestive of the sentiment that is individual to each one. The photographs therefore serve to round out the reader's impressions, and also to make certain architectural effects and details clearer. The book is royal octavo in size, printed with red running-heads on fine deckled paper. The binding is of dark green cloth, elaborately decorated in gold and colors. The work

is copiously indexed. Book-lovers, art-lovers, and travellers — actual or would-be — through sunny France, cannot fail to be delighted with a book which, considered from all their several points of view, gives complete satisfaction. The writer of the text has evidently devoted painstaking study both to the châteaux themselves and to the records of their history. Her facts are accurate and authoritative, and at the same time picturesquely presented. She has not, in her conscientious effort to master her subject, lost sight of its charm; she clothes the dry bones of her history with flesh and blood, and thereby puts her readers under the spell of these romantic old castles where were enacted many thrilling dramas of the most fascinating period of French history. She has chosen twelve châteaux for exploitation, nine of them actually in Touraine, the others just over its border. But, as the preface assures us, we need fear no monotony either in description or historical association, since each of the twelve is as different as possible from the other eleven. Chinon is a ruin, haunted by splendid memories of the Maid of Orleans and a score of kings. Azay-le-Rideau is an exquisitely dainty example of French renaissance architecture, standing serenely amidst its fine old trees, its brilliant flower-beds, and its lily-fringed ponds, whose still waters reflect its stately towers and pinnacles. Langeais is a feudal castle at its best, "armed cap-à-pie as on the day when it gave refuge to the breathless little Bretonne Duchess riding to her hurried nuptials with the king of France." In like manner the impression made by each of the twelve is unique. Together they are representative of one of the most fascinating but necessarily least accessible aspects of old-time France.

With appetite whetted by a glimpse at the Touraine book just described, a critic is not inclined to quarrel with the fate that has led other authors and artists to the same fair country for material. "Castles and Châteaux of Old Touraine and the Loire Country" is published by Messrs. L. C. Page and Co. Mr. Francis Miltoun, author of a long series of books of travel issued by the same house, is responsible for the text, and his artistic collaborator is Miss Blanche McManus. Her studies of Breton types, and her sketches in wash and color of the châteaux and the country-side that environs them, while not so pretentious as Mr. Guérin's, are charming of their kind. The scope of this volume is wider than that of the foregoing, and its method more nearly that of the guide-book. Readers who, fired by Miss Lansdale's enthusiasm, contemplate a tour of the region, will find in Mr. Miltoun a guide brim-full of information and suggestions for routes and itinerary; while the stay-at-home traveller will have no need to complain of dullness or over-complicated detail. It is a pity, however, that Mr. Miltoun should continue to present his material in so disorderly a form. His arrangement lacks both method and sequence, and his style has a qualified and uncertain ring that is very annoying.

The third and last of the Touraine series is en-

titled "Touraine and Its Story" (Dent-Dutton). It is a handsomely-bound quarto volume, whose artistic feature is the colored illustrations furnished by Mr. A. B. Atkinson. There are fifty of these, portraying every aspect of country and village; and almost as many smaller black-and-white drawings are set in the text. The color-printing is excellent, and the artist's choice and handling of material are at once beautifully suggestive and thoroughly in harmony with the point of view of the text. This has been prepared by Miss Anne Macdonnell, and in no perfunctory spirit. Miss Macdonnell loves the châteaux of Touraine so well that she does not limit herself to the usual round of a dozen or so of the most typical and imposing. Indeed, she finds more of the flavor of by-gone days in the lesser-known castles, where there are no guides to hurry the visitor, and where the shabbiness and quiet decay give the imagination free rein. It is to these that she takes her readers; to the grim fortresses, also, that guarded the lands; to the humble dwellings that nestled in the shadow of the lordly manors; and to the rivers — shy and silent or swift and rapacious — that water this "Garden of France." We wish that, with her taste for the pleasant by-ways of travel, and with the gift, besides, to make others see and enjoy what she has seen, Miss Macdonnell had devoted herself to the present-day aspects of Touraine rather than to its glorious past. She relates history and legend very well, but she describes even better; and the art of good description is rare. More than half the text is devoted to the chronological story of Tours and its neighborhood. The remaining chapters take the reader to various châteaux and churches, often leading him from one architectural monument to the next, along the banks of a quiet stream. Thus her history systematizes and rounds out the story of the twelve individual châteaux, as told by Miss Lansdale, and her itineraries sometimes duplicate but often supplement the other writers. The three books, each with its own purpose and point of view, are alike in the inspiration they furnish for a visit to a region as rich in historical association as it is picturesque and beautiful in landscape features.

Those who remember Miss Blanche Elizabeth Wade's last year's book, "A Garden in Pink," will be glad to know that her new one, "The Stained Glass Lady" (McClurg & Co.), is written in the same happy vein. The thread of the story is very slight; it relates the progress of a friendship between the Stained Glass Lady and the little boy who, seeing her first in church, noticed her resemblance to a figure in the window near which she sat, named her accordingly, and kept awake during a long sermon to wonder how she would look in a halo instead of the white hat she was wearing. The quaint plays that the lady devised for her little friend after the two had become acquainted, the stories she told him, the talks they had together, and the delightful ways she found for teaching him the things that shy and imaginative little boys need to learn, make up the substance of the story. But a bare account

of these facts does the book scant justice. A vivid descriptive touch, a whimsical humor, and a highly imaginative appreciation of nature combine to produce a unique and decided charm, which a slight affectation of style rather increases than diminishes. Miss Blanche Ostertag furnishes a frontispiece, cover vignette, and end-pages, all of which are conceived and colored in the quaint style suggested by the title. Miss Ostertag is also responsible for the pretty and appropriate page-borders.

Ten years ago Mr. H. M. Brock made a set of pen-and-ink illustrations for a volume of Thackeray's "Ballads and Songs"; and in spite of all the good work that he has given us since, he has never done anything better than those drawings. It is a happy thought on the part of Messrs. G. P. Putnam's Sons to give these charming pictures a decennial revival by issuing a new edition of the "Ballads and Songs" in a prettily decorated but substantial binding. This last precaution is well taken, for here is a holiday volume that is sure to be well thumbed and long cherished by its fortunate possessors. It is unnecessary to say anything about the delightfully spontaneous humor of Thackeray's verses. As for Mr. Brock's drawings, they are, like all his illustrations, really interpretative; for Mr. Brock is one of a few popular modern illustrators who, knowing their own best vein, are content to keep well within it. Therefore his smallest tail-piece has a meaning quite beyond its office in filling up a blank space, and the most thoughtful reader finds a new interest and suggestiveness in pages that are punctuated by his happily conceived and daintily executed vignettes. There are more than a hundred illustrations, large and small, for the seventy-odd ballads and poems, besides headings for the tables of contents and of illustrations, and lavish incidental decorations. This is one of the really choice illustrated books of the year.

"Famous Actor Families in America" (Crowell) is a volume of biographical studies written by Mr. Montrose J. Moses and first printed in the "Theatre Magazine." Like that of the great orator, the spell cast by the great actor can live after him only as a vague tradition; but his character and personality, his artistic career, the story of his great triumphs, and some account of his peculiar methods, are all legitimate subjects of research and interest, tending to create a respect for the past of the stage that should have a good influence upon its present elevation. Mr. Moses's studies are preceded by genealogical tables showing the relationships between the various actors of each family. Each actor member is accorded brief mention, but the main part of the sketch is in most cases devoted to the one great actor — e. g., Edwin Booth, our Joseph Jefferson, Mrs. John Drew, Tyrone Power the elder, or George Holland — whose work is, so to speak, the centre of the family's theatrical interest and activity. Mr. Moses has taken great pains to collect and verify his material; he has been given unusual opportunities both to inspect rare manuscript and to reprint

rare and interesting photographs, and he shows in his choice of subjects an excellent sense of proportion. An introductory chapter gives a desultory but entertaining account of the early days of the American theatre, and the various biographies throw a good deal of light upon the development of our stage, besides relating many interesting traditions of the older London play-houses. The book is attractively printed in two colors, with forty full-page illustrations.

Another book which, probably to the surprise of most readers, proves to be largely about actors, is Mr. Gustav Kobbé's "Famous American Songs" (Crowell). The songs of which Mr. Kobbé writes are the old-time popular favorites like "Home, Sweet Home," "Dixie," "Ben Bolt," and "Old Folks at Home," with various patriotic and national songs. And it is astonishing to find that most of these, like most of the popular airs of the present day, were written for the stage, often by men who combined the professions of acting and of writing or adapting plays. The chief difference between these early song-writers and their followers seems to be that most of the former sold their wares for a paltry sum, and often neglected even to sign their work; which is in striking contrast with the methods of the prosperous song-writers of to-day. The accounts of the composition of the words and music of each song in Mr. Kobbé's collection are supplemented by sketches of their authors' lives. Photographs of the song-writers and of their homes, of famous singers who helped to immortalize them, and of autograph copies of several songs, serve to illustrate the book, which is tastefully printed and bound.

The new volume in Messrs. G. P. Putnam's Sons' series, collectively entitled "The Great Waterways of America," deals with the Ohio River, which the subtitle aptly characterizes as "a Course of Empire." Its author is Mr. Archer Butler Hulbert, associate professor of American history at Marietta College, secretary of the Ohio Valley Historical Association, and author of several notable historical works. He acknowledges especial indebtedness, in the preparation of the present volume, to the splendid collection of Americana recently presented to Marietta College, which includes many clippings of unique interest. The illustrations, which are numerous, are from photographs, old prints, maps, and paintings, and are a distinct contribution to the value of the book. Mr. Hulbert brings to his work unusual qualifications, for he unites a local interest and pride in the region of which he writes, with a large perspective, and accuracy and perseverance in research with a picturesque and pungent style. The Age of the Canoe, the Flatboat, and the Steamer, as he names the divisions of the Ohio's history, are each treated fully and entertainingly, in a fashion to vivify the heroes of each period from La Salle, Boone, and the Clarks, to St. Clair, "Mad Anthony" Wayne, and the rest of the Indian fighters, who in their turn were supplanted by the heterogenous multitude of pioneers. Here not individuals but personal types



stand out in bold relief: conscienceless land-jobbers, honest surveyors, "promoters," and the rough crowd of flat-boat men, sailors, and beachcombers who formed altogether "as unique a human element as can be found in all Western history." Throughout is emphasized the great drama of conquest and expansion in which, often unconsciously, all the varying company were actors. Among the lighter and more evanescent sort of holiday books, this study of the Ohio River has no place; it will nevertheless prove a welcome gift to many persons who would care nothing for the more conventional variety of gift book.

The handsome volume entitled "American Country Homes and their Gardens" is calculated to impress its readers with the fact that England is not the only country where people live a long way from their front gates. It is a folio of over two hundred pages, whose plates exhibit the best features of nearly fifty American country-places, scattered from Maine to California and from Massachusetts to North Carolina. The owners' and architects' names are generally given, and a plan of the estate often supplements the pictures of its most attractive aspects. All the houses are of the more pretentious kind of country-seat, such as "Blair Eyrie" at Bar Harbor and "Biltmore" at Asheville; but they are artistic rather than showy, and prospective builders may get many hints from the book, even though they may be working on a much smaller and less ambitious scale. The only text is a brief and very suggestive introduction by Mr. Donn Barber, who packs into three pages a tremendous amount of information about the status and development of American architecture and landscape gardening, and puts the reader in the way of appreciating and profiting by the pictures. The book is edited by Mr. John Cordis Baker and published by the John C. Winston Co. The presswork is excellent, and the decorated linen binding both substantial and attractive.

Whittier's "Snow-Bound," a classic American poem if there is one, has been many times illustrated, but a new pictorial edition of it needs no apology when it is as beautiful as the one issued this season by Messrs. Houghton, Mifflin & Co. Drawings by Messrs. Howard Pyle, John J. Enneking, and E. H. Garrett; a number of photographs, the work of Mr. Herbert W. Gleason and others; and floral decorations for cover and pages by Mr. Adrian J. Iorio, combine with superior printing to make a book of unusual artistic charm and merit.

Another American classic to receive the tribute of tasteful illustration this year is Longfellow's "Song of Hiawatha." This is issued by the Bobbs-Merrill Co. in large octavo, with pictures by Mr. Harrison Fisher and decorations by Mr. E. Stetson Crawford. The latter take the form of symbolic designs printed in pale green underneath the text, and giving an odd but pretty appearance to the pages without rendering them in the least illegible. One opens the volume with some distrust of Mr. Fisher's ability to depict Indian character and legend; we

have come to associate him rather with the charms of the modern girl and her train of handsome and well-tailored admirers. But examination of the Hiawatha illustrations reveals an unexpected vein of mysticism and poetic sentiment, combined with a strong dramatic quality that is also new. Mr. Fisher's Indian faces would perhaps be hard to duplicate on a reservation, — but neither do Longfellow's Indians live in the commonplace humdrum world of reality; so there is no lack of sympathy between pictures and text. There is one full-page drawing, usually printed in colors, for each of the parts of the poem, and two smaller ones, which are equally suggestive and spirited. Altogether the new edition of "Hiawatha" is as pretty a gift-book as one could wish.

We have long wondered how it is possible to produce publications so luxurious in make-up and at the same time so inexpensive as the "special numbers" issued from time to time by "The International Studio" (John Lane Co.). Nearly every modern process of reproduction is laid under lavish contribution in the pictorial equipment of these volumes, while in typography, paper, and presswork they put to shame many art publications issued at several times their cost. The two latest numbers have for their subjects "The Art Revival in Austria" and "Old English Country Cottages." The text of the former consists of four essays, by different hands, dealing with this interesting movement in its various phases of art, architecture, and decorative art. There are over two hundred fine illustrations, many in photogravure and color. — The book of "Old English Country Cottages" is an attempt to preserve some record of these antique buildings that form one of the chief charms of rural England. They are dealt with in the text by counties; and while no attempt has been made to cover the subject thoroughly, a most interesting general outline has been achieved. Some 135 pen-and-ink drawings by Mr. Sidney R. Jones, depicting general views and architectural detail with charm and marked artistic skill, are scattered through the text; and in addition there are fifteen beautiful full-page plates in color, after paintings by Mrs. Allingham and others. Both of these volumes appear under the editorial direction of Mr. Charles Holme, and doubtless it is to his fine taste that their excellence is due. Choicer gifts for an art-loving friend, at so modest a price, could not be found.

"Rosemary in Search of a Father" (McClure-Phillips) belongs to the class of light and amusing novelettes which seem to be sufficiently popular nowadays to engage the attention of more than one of our cleverest writers of fiction. Rosemary, with her pathetic insight into the affairs of her elders and her no less pathetic eagerness to set them right, is as charming a little person as has lately appeared in the world of fiction. The Angel, the Fairy Father, and the Cockney nurse-maid Jane, are all delightful, while the Rose Girl adds a spice of adventure to the tale, and the inevitable motor-car lends



a characteristic touch to the plot. Six charming illustrations by Mr. William Hatherell, some tasteful decorations, and a gay cover, combine with the charm of the story to make this an eminently pretty and suitable Christmas gift-book.

Another book of the same type is "A Maid in Arcady" (Lippincott), written by Mr. Ralph Henry Barbour, whose "Kitty of the Roses" and "An Orchard Princess" many readers will remember with pleasure. The new story is longer and somewhat more substantial than its predecessors, but equally graceful and amusing. The hero is a briefless but ambitious young barrister off on a holiday with his motor-car, which, by opportunely breaking down, puts its owner in the way of discovering Arcady and its presiding genius. The Maid is both elusive and mysterious, as well as being, according to her own account at least, a very designing young person. But everything ends happily, and the two retire to Arcady, where, presumably, they live happily for ever after. Mr. F. J. von Rapp's colored pictures of the Maid, the hero, and their haunts, are unusually soft in coloring and careful in finish. Particularly pretty are the little sketches which are occasionally, but not so often as to grow monotonous, vignettised into the generous margins. The cover is pretty and unique.

Of the many delightful Christmas stories of Charles Dickens, none is fuller of the joyous abandonment to the good cheer that Christmas brings than his account of the Pickwick Club's holiday festivities at the Manor farm. Remembering that the "Pickwick Papers" were originally published in monthly instalments, the Baker & Taylor Co. have felt justified in printing the Christmas chapters by themselves in a handsomely bound and lavishly illustrated holiday volume. Mr. George Alfred Williams, who last year furnished the pictures for another Dickens Christmas book, contributes an interesting preface in support of his theory that the time has come when a realistic combination of the serious and the comic may fitly replace the extravagant caricature that was the only humorous style known to Dickens's original illustrators. Ten full-page plates, several of them in color, and a number of small line-drawings, present the Pickwickians and their friends, as well as the goblins of Mr. Wardle's tale, in spirited and felicitous fashion. If the older generation clings to the Pickwick Club that it remembers, younger readers, who are often repelled by the coarse humor of Leech and "Phiz," will undoubtedly prefer Mr. Williams's gentler methods and more pleasing effects.

A "Thin Paper" edition of classic poetry has been launched by Messrs. Thomas Y. Crowell & Co. with eight volumes, containing respectively the complete poems of Burns, Keats, Shelley, Scott, Longfellow, and Whittier, and a selection from the work of Browning. Each volume is provided with an introduction, generally in the form of a biographical sketch, with a few notes, and in some cases with an index to first lines; and each has a photogravure

portrait of the author, rubricated title-page, decorated end-papers, and a silk marker. All are printed in fair-sized type on very thin paper, of good quality, and are uniformly bound in calf-finished limp leather with gold stamping. The small size and dainty finish of the edition will appeal to a large class of holiday shoppers in search of a good and inexpensive book with a Christmas air about it. — Issued by the same publishers, and similarly bound, printed, and embellished, except that the frontispieces are not authors' portraits, are the "Thin Paper Two Volume Sets," of which five titles have so far been published, — "The Count of Monte Cristo," "Don Quixote," "Les Misérables," Boswell's "Life of Johnson," and Carlyle's "French Revolution." Each of these works is ordinarily issued in from two to five good-sized volumes; whereas in the thin paper edition they take up, box and all, no more room on the shelves or in a travelling-bag than the ordinary novel. Yet the type is of good size and the print clear.

Ever since the days of *Æsop* and Reynard the Fox, the humorist, whether author or artist, has found an inexhaustible source of inspiration in the comic correspondences between the human and the animal world. Mr. E. Warde Blaisdell's animal drawings are conceived in the spirit of the fabulist; that is, the satiric purpose is always evident, and his beasts, despite their fur and feathers, are more than half human. The new collection of Mr. Blaisdell's drawings, entitled "Animal Serials" and published by Messrs. T. Y. Crowell & Co., is large octavo size, with appropriately humorous decorations on cover and end-papers. The serials are pictorial, with just a word of running comment. They depict the foibles and fancies of Mr. and Mrs. Rabbit, Miss Hippopotamus, Colonel Lion, and the other beasts, in such telling fashion that it will be a faultless reader indeed whose pet failing is not satirized somewhere in the breezy pages of the book. — Mr. Blaisdell's pictures are also a feature of Mr. Burges Johnson's "Beastly Rhymes," which seem even funnier now than they did when they appeared without pictures in "Harper's Monthly." Mr. Blaisdell shows his versatility by his pleasing delineations of the Kinkajue, the Aoudad, Gnu, and the Okapé, which are quite as satisfactory as his soulful drawings of the Glad Young Chamois, the Large Oyster, the Fireside Elephant, and other fairly familiar beasts. Mr. Johnson's animal verses are as amusing in their way as his "Rhymes of Little Boys" were in another fashion. The obvious comparison, which is not at all to Mr. Johnson's disadvantage, is with Mr. Gelett Burgess, who furnishes a characteristic rhyme by way of introduction. — Mr. Frank Ver Beck's "Book of Bears" (Lippincott) is chiefly pictorial in its appeal, for the comment in verse and prose is not half so telling as the illustrations which it accompanies. The volume is dedicated to the "poetical, fantastic, idealistic painter of animals, F. S. Church," with whose work Mr. Ver Beck's has a close kinship, though it possesses also a distinct and pleasing individuality.

A dainty illustrated edition of Mr. Kipling's

"They" has been issued by Messrs. Doubleday, Page & Co. It will be recalled that when this story first appeared its curious combination of realism and mysticism, of flitting ghosts and thundering motor-cars, called forth a whirlwind of criticism, ranging from unmeasured praise to jeering scorn. Each reader had his own theory of the story's meaning, which it was the dearest object of his life to force upon his friends. Thus, for reasons both intrinsic and extrinsic, the little story has been very popular, and has been translated into many tongues. Holiday buyers will welcome the first illustrated edition of it, with a decorated cover and fifteen colored plates by Mr. F. H. Townsend, whose pictures are certainly ornamental, if they do not go far toward elucidating the elusive mysticism of the tale. The printing is in large clear type, on one side of each page only.

Full of breezy originality are "The Adventures of Joujou" (Lippincott), as Miss Edith Macvane relates them. Joujou is the only daughter of the wealthy but bourgeois proprietor of Perfumery Poizelle, the shop with the largest gold sign and the finest crystal windows in all the Rue de la Paix. Being but lately emancipated from a convent, she finds life at her father's Norman chateau highly diverting and romantic. Her efforts to enjoy herself and to marry the man she loves—who happens, of course, to be her family's bitterest enemy—are ably seconded by an American girl who comes to the chateau to visit and opportunely falls in love with Joujou's intended husband. Miss Macvane's style is piquant and telling, and the story has atmosphere and vivacity. Some of the illustrations, which are by Mr. Frank Ver Beck, are clever, but the color printing is poor. The book is gaily bound and decorated in red.

One can scarcely imagine more alluring material for illustration than is furnished by Mr. George W. Cable's "Old Creole Days," or a more distinguished and delightful method of utilizing the material than that of Mr. Albert Herter in the new illustrated edition recently issued by Messrs. Charles Scribner's Sons. Eight full-page pictures and fourteen smaller ones are beautifully reproduced in photogravure. The mechanical features are all of a high grade of excellence, and the volume has an air of dignity and beauty that well fits the charm of the contents.

"A Japanese Blossom" (Harper) is the title of Onoto Watanna's new book, which, like the others that have preceded it, is a simple and yet dramatic little story of life in old Japan, with the inevitable complication produced by an incongruous American lover or husband. But while the situation may be tragic enough for a while, Miss Watanna always brings it to a happy ending, even when it involves, as it does in "A Japanese Blossom," the horrors of war and the necessity of reconciling a family of little Japs to the strange ways of an American step-mother. The style of this publication is similar to that adopted for Miss Watanna's other books—a dainty floral cover design, tinted page-borders sug-

gestive of the oriental setting, and several illustrations in color.

Readers, old and young, seem never to tire of Mr. James Whitcomb Riley's child-verses. This year the Bobbs-Merrill Co. publish a delightful holiday edition of "When the Heart Beats Young," a title that includes all the best of Mr. Riley's child-verses, with many pictures in color by Ethel Franklin Betts. The little folk of this artist are merry, red-cheeked country boys and girls, who wear pinafores and "jumpers," torn straw hats and gingham sun-bonnets, and whose hands and feet are evidently quite as active as their imaginations. The pictures are pretty and appropriate, and fully within the comprehension of child readers. The mechanical features of the volume are excellent, with the exception of one very patent error in the printing of the title-poem.

Every year Mrs. Blanche McManus Mansfield's designs for the leather covers of the little "Thumb-Nail Series" (Century Co.) grow more artistic and satisfying, and every year the editors of the series hit upon exactly the right sort of thing to be reprinted in miniature volumes. This time their choice has fallen upon Emerson's Essays on "Friendship" and "Character," which are prefaced by Miss Emma Lazarus's appreciation of Emerson's personality; upon Dr. Edward Everett Hale's "The Man without a Country," with Dr. Hale's introduction written in the year of our war with Spain and his preface to the edition of 1897; and upon "The Proverbs of Solomon," which are introduced by the illuminating chapter on "The Proverbs of the Hebrews" from Dr. Lyman Abbott's "The Life and Literature of the Ancient Hebrews." It would be hard to imagine a more suitable gift for a fastidious book-lover than one of these dainty little reprints.

In her preface to "Fairest Girlhood" (Revell), Mrs. Margaret Sangster apologizes for adding to the multitude of books written especially for girls by explaining that she knows so many of them all over the world, and is so intimately acquainted with all their hopes and ambitions that she is, as it were, especially privileged to write for them. "Fairest Girlhood" is made up of a series of essays, aptly named and entertainingly written, dealing with many of the problems that beset the modern girl,—from what to wear and what to say, to the larger issues of health, happiness, education, and the choice of a vocation in life. Mrs. Sangster is a modern woman, and therefore has a strong sympathy for the modern girl and a real understanding of her needs and aspirations as well as of her possible limitations. The cover of this volume is especially pretty, and so are the drawings of various types of girlhood, by Griselda Marshall McClure.

Of whimsical booklets, meant merely for the diversion of an idle hour, the season has produced its full quota. Quite the cleverest that has come to our notice is Mr. Oliver Herford's "Little Book of Bores" (Scribner). Mr. Herford has discovered twenty-four species of Bores, one for each letter of

the alphabet. His rhymes and pictures—for Mr. Herford is as usual his own artist—are inimitable. One may be assured of finding all his enemies and most of his friends among the Bores—and possibly he may discover himself there.—“The Altogether New Cynic's Calendar for 1907” (Paul Elder & Co.) appears in its familiar dress of checked gingham, and is compiled and decorated, as usual, by Mrs. Ethel Watts-Mumford Grant, Mr. Oliver Herford, and Mr. Addison C. Mizner. On the whole, the twisted proverbs seem hardly as clever as usual, which is perhaps natural considering the drain that several previous years has made upon the collaborators. It is a pity that one vulgar illustration has been allowed to disfigure an otherwise amusing little book.—Similar in conception to the “Cynic's Calendar” is “A Cheerful Year Book” (Henry Holt & Co.), with verses and aphorisms by Mr. F. M. Knowles, pictures by Mr. C. F. Lester, and a prologue and epilogue by Miss Carolyn Wells. Besides contributing to the gaiety of its readers, this book furnishes three or four lines wherein they may record the doings of each day, inspired to cheerfulness in the recital by the illustrated motto on the page opposite. It is not too much to say that anyone with a sense of humor will enjoy the “Cheerful Year Book”; its jests are merry without being in the least vulgar.—“Cigarettes in Fact and Fancy” (Caldwell) is a collection, made by Mr. John Bain, Jr., of the prose and poetry of cigarette smoking. “The How and Where of Them,” “Puffs of Poetry,” “Facts and Fancies,” “Rings Blown in Rhyme,” and “My Lady and the Cigarette,” are the titles of the five sections under which the material is grouped. The ardent defense of the cigarette, and its glorification in lighter vein, will please its devotees. The make-up of the book is attractive.—“Knick-Knacks,” from the press of the Penn Publishing Co., is a compilation of amusing anecdotes, for which,—so Mr. Coggins, the compiler, assures us,—he has raked, pirate-fashion, every craft sighted on journalistic seas. Alternate pages of the book contain illustrations of the anecdotes, by Clare Victor Diggins.—From the same publishers comes “Wise and Otherwise,” another collection of anecdotes and *bon mots*, which have been compiled by Mr. W. M. Rhoads and illustrated by Mr. A. R. Bowker. The unique feature of the book is its flexible leather cover, which, in shape as well as in decoration, simulates an owl.—“The Book of Spice,” by “Ginger,” (John W. Luce & Co.) is aptly described on its title-page as “a work recommended to Sufferers who are tired of dipping their Daily Bread in the Milk of Human Kindness, and whose diet requires a Dash of High Seasoning; Recklessly Illustrated.” “Ginger's” humor is naturally of an exuberant, not too carefully pruned or assorted type; but at its best it is really spicy. The “reckless” illustrations are very funny, and the style of binding is unique.

Daintily bound in blue and gold, with marginal drawings to match, and nine tinted illustrations, Messrs. A. C. McClurg & Co.'s new illustrated edition

of Max Müller's “Memories,” in Mr. Upton's graceful translation, is indeed an elegant and tasteful reprint. The pictures and decorations are by Misses Margaret and Helen Maitland Armstrong, whose artistic work needs, at this time, no introduction. Thus adorned and beautified, this quaint idyl, with its interesting old-world setting and its universal pathos, is notable among the choicer gift-books of the season.

“Colonel Crockett's Co-operative Christmas” (George W. Jacobs & Co.) is a holiday novelette of the conventional type, varied in this case by the introduction of rather more novelty and less probability than are customary in similar narratives. Mr. Rupert Hughes is its author. Holly sprays on the cover, Christmas trees and Christmas puddings on the end-papers, two or three tinted illustrations, and pen-and-ink sketches in the wide margins, give an appropriate air of festivity to the little book.

#### NOTES.

Oscar Wilde's “The Duchess of Padua” and “Salome,” two volumes bound in one, are issued by F. M. Buckles & Co.

Scott's “Old Mortality,” edited for school use by Mr. Hereford B. George, is a recent publication by the Oxford Clarendon Press.

“The Fundamental Principle of Fichte's Philosophy,” by Miss Ellen Bliss Talbot, is published in the “Cornell Studies in Philosophy” by the Macmillan Co.

An edition of Kinglake's “Eothen,” that classic of Eastern travel, comes to us in tasteful typography and flexible cloth covers from the Oxford University Press.

Virgil's “Æneid,” in Spenserian stanzas by Mr. E. Fairfax Taylor, fills two volumes of the “Temple Greek and Latin Classics,” published by the Messrs. Putnam.

Messrs. Charles Scribner's Sons send us a new edition of “The Stones of Paris in History and Letters,” by Mr. Benjamin Ellis Martin and Miss Charlotte M. Martin.

A “Rhetoric and Composition,” the work of Professor Edward Fulton, is published by Messrs. Henry Holt & Co. It is a text-book suitable for high-school and college use.

“Tennyson,” published by Messrs. George W. Jacobs & Co., is a small volume of selections without editorial sponsorship. It is the first issue in a new “Best of British Poetry” series.

“An Introductory Course in Argumentation,” by Miss Frances M. Perry, and “Plane Geometry,” by Mr. Edward R. Robbins, are recent school publications of the American Book Co.

Mr. Fisher Unwin of London announces a memoir by Professor William Knight of “Thomas Davidson, the Wandering Scholar.” Estimates by numerous friends and pupils of Davidson will add to the attractions of the book.

“Selections from the Works of Joseph Addison” is an addition to the singularly well-edited “English Readings” of Messrs. Henry Holt & Co. Professor Edward Bliss Reed is responsible for the selections, the introduction, and the notes.



A new edition of Dr. David Murray's volume on "Japan," in "The Story of the Nations" series, with supplementary chapters by Baron Kentaro Kaneko, is now published by the Messrs. Putnam.

"A Priced Lincoln Bibliography," compiled and privately published in a limited edition by Mr. William H. Smith, Jr., New York, includes nearly twelve hundred items, alphabetically arranged by authors, with the prices that they have brought at auction.

M. F. de Martens, the eminent authority upon international law, publishes (Paris: Charles-Lavauzelle) a brochure entitled "Par la Justice vers la Paix," dealing with the general problem of South American politics, and more particularly with the Drago doctrine.

Mr. Richard Harding Davis's three farces, entitled respectively "The Dictator," "The Galloper," and "Miss Civilization," are now collected into a single volume, illustrated by photographs of actors and scenes, and published by Messrs. Charles Scribner's Sons.

A text-book of "Rhetoric and English Composition," by Professor George Rice Carpenter, is published by the Macmillan Co., and adds one more to the lengthening list of excellent manuals for the teachers' use. It is based, in substance, upon an earlier work of the author.

"Everyday Ethics," by Miss Ella Lyman Cabot, is a book intended for schoolroom use, and appears to be an unusually sensible work of its kind. It is a book that any child might read with profit if it were not forced upon him in the form of "lessons." Messrs. Henry Holt & Co. are the publishers.

Messrs. George W. Jacobs & Co. publish a second edition of "The Bravest Deed I Ever Saw," being a collection of personal experiences by many writers, edited by Mr. Alfred H. Miles. Among the contributors are Lord Roberts, Admiral Dewey, the Hon. Winston Churchill, Mr. Rider Haggard, and Mr. Frederick Villiers.

"The Value of Love" is an anthology of brief passages in verse and prose, prepared by the late Frederic Lawrence Knowles, and now offered to the public under the sponsorship of Mrs. Louise Chandler Moulton, who supplies it with an introduction memorial of its compiler. The volume is a tasteful example of holiday book-making, published by the H. M. Caldwell Co.

Mr. Swinburne's "William Blake: A Critical Essay" was published forty years ago, and has long been out of print. He has at last sanctioned a new edition (or rather a reprint, for no changes are noted), and of this Messrs. E. P. Dutton & Co. are the American publishers. It is a very welcome book, and all the more so because it comes at a time when there are many indications of a renewed interest in Blake.

Richard Hildreth's "Japan as It Was and Is," a semi-classic of a half-century ago, is still held in such esteem that Mr. Ernest W. Clement has thought it deserving of a new edition. This he has prepared, with many supplementary notes, and the two volumes of the work in its present form are published by Messrs. A. C. McClurg & Co. There are many illustrations, and there is also an introduction by Dr. W. E. Griffis.

Mr. George Roe is the latest of those who, greatly daring, have followed after FitzGerald in translating Omar Khayyam. His version aims at a middle course in satisfying the claims of both letter and spirit. He contributes of his own an introduction and many learned

notes. Marginal references indicate the location of the quatrains in other translations. The book is published in tasteful guise by Messrs. A. C. McClurg & Co.

"A First Book of Poetics," by Miss Martha Hale Shackford, is published by Messrs. B. H. Sanborn & Co. It is a very small book, and a very elementary one, which makes the words on the title-page, "for colleges and advanced schools," rather puzzling. A child should hardly be permitted to get into college without knowing considerably more about the subject than may be learned from this primer of poetics.

Mr. Peter Eckler, New York, publishes a volume called "Last Words on Evolution," by Professor Ernst Haeckel. It is a translation by Mr. Joseph McCabe, of a series of three lectures given by the author in Berlin, for the special purpose of replying to some of his latest theological critics. These lectures were delivered a little over a year ago, and it is interesting to note that only once before (in 1868) had the author ever addressed a popular audience.

A selection of the "Poésies Choies de Alfred de Musset," edited by Mr. C. Edmund Delbos, has been added to the "Oxford Higher French Series," and is now published by Mr. Henry Frowde. Other recent French texts are Pailleron's "L'Étincelle," edited by Professor O. G. Guerlac; Theuriot's "L'Abbé Daniel," edited by Professor Robert L. Taylor; and Molière's "Le Tartuffe," edited by Professor John E. Matzke. All three of these are published by Messrs. Henry Holt & Co.

"Les Cent Meilleurs Poèmes (Lyriques) de la Langue Française," selected by M. Auguste Dorchain, is a pretty little book published by Messrs. George W. Jacobs & Co. One must not take a title like this too critically; what the book really gives us is an anthology comprising a hundred pieces from Charles d'Orléans to Heredia and Verlaine, chosen for the most part with judgment, and chronologically arranged. French poetry would doubtless offer a hundred others "equally as good."

After an interval of four years, Professor Edward G. Browne has published the second volume of his "Literary History of Persia." The period covered is from the beginning of the eleventh century to the middle of the thirteenth—roughly speaking, from Firdawsi to Sa'di. This is, of course, the richest period of all, and the volume is for that reason more generally interesting than its predecessor, although it is so weighted by the enormous erudition of the author as to be anything but light reading. It is expected that a third volume will complete the work. The publication belongs to the "Library of Literary History," of which Messrs. Charles Scribner's Sons are the American publishers.

"The Story of the Rocks and Minerals of Wisconsin," by Mr. Publius V. Lawson, is sent us by the Post Publishing Co., Appleton, Wis. It presents in popular form the results of geological surveys of the state, and has many illustrations. This is a very useful book for educational purposes, and represents a type that we wish might be multiplied until a similar work for every state and territory in the country should be provided. Since the rock-formations of Wisconsin are the most archaic in the United States, it is quite proper that they should be first to receive such treatment as this. We may add that the author has himself done much useful work in the geological field, the results of which are here incorporated.



## THE SEASON'S BOOKS FOR THE YOUNG.

The following is a list of all new children's books published during the present season and received at the office of THE DIAL up to the time of going to press. The titles are classified in a general way, and brief descriptions of the character and contents of the books are given. It is hoped that this list may commend itself to Holiday book purchasers as a convenient and trustworthy guide to the juvenile books of 1906.

## STORIES FOR BOYS ESPECIALLY.

- The Crimson Sweater.** By Ralph Henry Barbour. 12mo. Century Co. \$1.50.  
The story of a manly, natural boy, who likes football more than he does algebra.
- Harding of St. Timothy's.** By Arthur Stanwood Pier. Illus., 12mo. Houghton, Mifflin Co. \$1.50.  
This story shows what a courageous youngster can do for himself and other boys in an American school of the same class as Rugby or Sherborne.
- Donald Barton and the Doings of the Ajax Club.** By Amos R. Wells. Illus., 12mo. Little, Brown, & Co. \$1.50.  
The "Ajax Club" boys have many exciting adventures, especially some encounters with Joe Green and his followers, the most disreputable boys in the village.
- Captain Jack Lerimer; or, The Young Athlete of Millvale High.** By Winn Standish. Illus., 12mo. L. C. Page & Co. \$1.50.  
A story of high school life and athletics. Football supplies the main interest.
- Further Fortunes of Pinky Perkins.** By Captain Harold Hammond. Illus., 12mo. Century Co. \$1.50.  
Continues the adventures of a lively youngster made famous through a previous book by the same author.
- The Camp on Letter K; or, Two Live Boys in Northern Maine.** By C. B. Burleigh. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.50.  
The adventures of two active boys in Aroostook County close to the northeastern boundary of our country.
- The Rival Campers Afloat; or, The Prize Yacht Viking.** By Ruel Perley Smith. Illus., 12mo. L. C. Page & Co. \$1.50.  
A continuation of the adventures of "The Rival Campers" on their prize yacht "Viking."
- Felham and his Friend Tim.** By Allen French. Illus., 12mo. Little, Brown, & Co. \$1.50.  
The plot centres around a mill strike, and the story is a spirited account of boyish exploits.
- Jimmie Suter and the Boys of Pigeon Camp.** By Martha James. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.25.  
How Jimmie Suter and his friends organized the "S. F. B." or Society for Feeding Birds.
- From Low to High Gear.** By Edward S. Ellis, A.M. Illus., 12mo. Dana Estes & Co. \$1.25.  
An automobile story, with a hero who wins success through his application, grit, and honesty.
- The Young Express Agent.** By Frank E. Kellogg. Illus., 12mo. Dana Estes & Co. \$1.25.  
How a typical Yankee boy worked his way to a position of trust in the transportation industry.
- Born to the Blue.** By Florence Kimball Russel. Illus., 12mo. L. C. Page & Co. \$1.25.  
How the son of a Captain of U. S. Cavalry at a frontier post profits by the soldierly qualities of manhood and modesty and courtesy.
- With Mack and Mitt.** By Albertus T. Dudley. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.25.  
Athletic science, roving good fun, and wholesome character-building are combined in this new volume in the "Phillips-Exeter Series."
- The Young Musician.** By Horatio Alger, Jr. Illus., 12mo. Penn Publishing Co. \$1.25.  
The hero, left homeless and penniless by the death of his father, makes his way by means of his violin.
- A Little Son of Sunshine.** By Ellen Douglas Deland. Illus., 12mo. Harper & Brothers. \$1.25.  
A story of a little lame boy from a Home who is invited to spend the summer with a prosperous farmer and his wife.
- The Rainy Day Railroad War.** By Holman F. Day. Illus., 12mo. A. S. Barnes & Co. \$1.  
A story of a young engineer's fight to build a railroad in the Maine woods against the opposition of a lumber king.
- Gabriel and the Hour Book.** By Evalden Stein. Illus. in color, 12mo. L. C. Page & Co. \$1.  
Gabriel was a little French lad, who helped the monks of long ago in their work of illuminating.
- Joey at the Fair.** By James Otis. With frontispiece, 12mo. Thomas Y. Crowell & Co. 75 cts.  
Joey is a farm lad in his early "teens," whose chief ambition, when the story opens, is to take a calf of his own raising to the country fair and win the blue ribbon.

**A Hunt on Snowshoes.** By Edward S. Ellis. Illus., 12mo. John C. Winston Co. 75 cts.

A new volume of the "Up and Doing Series," by one of the most popular writers for boys.

**The Cruise of the Firefly.** By Edward S. Ellis and William Pendleton Chipman, D.D. Illus., 12mo. John C. Winston Co. 75 cts.

The story revolves around the rivalry between two school boy boat clubs.

**The Tasting of the Tilloums.** By Herbert Bashford. Illus., 12mo. Thomas Y. Crowell & Co. 75 cts.

A story of camp-life on Puget Sound, filled with hunting and fishing adventures.

## STORIES FOR GIRLS ESPECIALLY.

- The Little Colonel: Maid of Honor.** By Annie Fellows Johnston. Illus., 12mo. L. C. Page & Co. \$1.50.  
That popular heroine, the "Little Colonel," reappears in this new book once more upon her native heath. A wedding is the main incident.
- Brenda's Ward.** By Helen Leah Reed; Illus. by Frank T. Merrill. 12mo. Little, Brown, & Co. \$1.50.  
A sixth volume of the popular "Brenda" series. In this new story Brenda herself is less conspicuous than her so-called ward, Martine, the bright Western girl who was a leading figure in "Amy in Acadia."
- The Hill-Top Girl.** By L. T. Meade. Illus., 12mo. J. B. Lippincott Co. \$1.50.  
Has to do with the experiences of six girls who live on a hill in rural England.
- Betty Baird.** By Anna Hamlin Welkel. Illus., 12mo. Little, Brown, & Co. \$1.50.  
A boarding-school story. Betty enters the school dressed in rather old-fashioned style and is treated coldly at first, but her attractiveness and genuine loveliness soon win her many friends.
- Daddy's Daughters.** By Marion Ames Taggart; Illus. by G. William Breck. 12mo. Henry Holt & Co. \$1.50.  
"Daddy's" four daughters help him in many practical ways, and have lots of good times besides.
- The Four Corners.** By Amy E. Blanchard. Illus., 12mo. George W. Jacobs & Co. \$1.50.  
A story for girls from ten to fourteen. The "Four Corners" are four children by the name of Corner.
- Roberta and her Brothers.** By Alice Ward Bailey. Illus., 12mo. Little, Brown, & Co. \$1.50.  
Roberta is a human girl, full of life, ambitious for her brothers more than herself, and eager to take a mother's place in their lives.
- Ester Ried's Namesake.** By Fanny. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.50.  
The namesake is a bright and talented daughter of a western home missionary, for whom circumstances make possible a college course.
- Janet: Her Winter in Quebec.** By Anna Chapin Ray. Illus., 12mo. Little, Brown, & Co. \$1.50.  
The second volume in the new and popular "Sidney" series, by the author of the famous "Teddy" books.
- Merle and May: A Story of Girlhood Days.** By Grace Squires. Illus., 8vo. E. P. Dutton & Co. \$1.50.  
The lively experiences of two charming girls, both at home and at school.
- The Story Book Girls.** By Christina Gowans Whyte. 12mo. Macmillan Co. \$1.50.  
This story was awarded a prize offered by the English magazine "The Bookman" for the best story for young girls.
- Little Red, White and Blue.** By Josephine Scribner Gates; Illus. by Virginia Kepp. Large 8vo. Bobbs-Merrill Co. \$1.25.  
The story of a soldier's little daughter who was born in a frontier fort on the border of Old Mexico.
- Nancy Rutledge.** Written and Illus. by Katherine Pyle. 12mo. Little, Brown, & Co. \$1.25.  
A new story by the author of the popular "Christmas Angel" which will delight children of about eight years old.
- Kristy's Rainy Day Picnic.** By Olive Thorne Miller. Illus. in color, 12mo. Houghton, Mifflin & Co. \$1.25.  
Ten entertaining stories run together as in the two other "Kristy" books.
- That Little Limb.** By May Baldwin. Illus., 12mo. George W. Jacobs & Co. \$1.25.  
What this little "limb" does not think of is not worth the doing, and the results of her "thinks" are sometimes quite disastrous.
- Flossy's Play-Days.** By Florence Howe Hall. Illus. in tint, 12mo. Dana Estes & Co. \$1.25.  
Reminiscences of the author's own childhood days.
- Helen Grant in College.** By Amanda M. Douglas. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.25.  
This fourth volume of the "Helen Grant Books" describes the college experiences of this popular heroine.
- Betty Wales, Junior.** By Margaret Ward. Illus., 12mo. Penn Publishing Co. \$1.25.  
The third year in college of Betty Wales is enlivened by a trip to the Bahamas.

**Marigold.** By Edith Francis Foster. Illus., 12mo. Dana Estes & Co. \$1.25.

Experiences of a little girl and her friends during a summer on the New England coast.

**Little Miss Mouse.** By Amy E. Blanchard. Illus. in color, 12mo. George W. Jacobs & Co. \$1.

A demure little maid, so shy and reserved and quiet that the name of Miss Mouse just suits her, is the heroine.

**Little Miss Rosamund.** By Nina Rhoades. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.

The heroine is the playmate of Gladys and Joy, known through the author's previous book, "The Little Girl Next Door."

**Mildred's Inheritance.** By Annie Fellows Johnston. Illus., 12mo. L. C. Page & Co. 50 cts.

One of the new volumes of the "Cozy Corner Series."

**A Scattered Sister.** By Ellen Orne White. Illus., 12mo. Houghton, Mifflin & Co. \$1.

The little heroine lives with her friend for a year, and a great many experiences befall the two girls and their playmates.

**A Sunny Little Lass.** By Evelyn Raymond. Illus., 12mo. George W. Jacobs & Co. \$1.

The story of a little lass who was always sunny. No matter what befell, she kept her bright smile and sunshiny disposition through all.

**By Love's Sweet Rule.** By Gabrielle E. Jackson. Illus., 12mo. John C. Winston Co. \$1.

The story of a girl who lost her mother early in life and suffered from the cold treatment of an unsympathetic aunt.

**A Maid of the Mountains.** By Dorothy C. Faine. Illus., 12mo. George W. Jacobs & Co. \$1.

Has to do with the experiences of a Northern girl among the mountains of North Carolina.

**Dorothy Dainty in the City.** By Amy Brooks. 12mo. Lothrop, Lee & Shepard Co. \$1.

The fifth volume in the ever-popular "Dorothy Dainty Series."

**The Young Violinist.** Trans. from the twelfth edition of the German of Emma von Rhoden by Mary E. Ireland. 12mo. Seaford Publishing Co. \$1.

The story of a German orphan girl, and her struggles to follow a musical career.

**Folly and the Aunt.** By the Aunt. With portrait, 12mo. Houghton, Mifflin & Co. 75 cts.

Sketches of child life by the author of "Little Jane and Me."

**Saturday Mornings.** By Caroline French Benton. 12mo. Dana Estes & Co. 75 cts.

The experiments and discoveries of a little girl who learned to keep house.

**Mag and the Others.** By Harriet T. Comstock. Illus., 12mo. Thomas Y. Crowell & Co. 75 cts.

The tale of a little girl of the long ago, her playmates and her adventures, as they were related to the two other little girls, after supper time by their grandmother.

#### STORIES FOR BOYS AND GIRLS BOTH.

**Puck of Pook's Hill.** By Rudyard Kipling. Illus. in color, 12mo. Doubleday, Page & Co. \$1.50.

A vivid panorama of knights, robbers, and pirates in some of the most exciting events in old English history, passes before the reader of this new volume by the author of "The Jungle Book."

**Nicchie, his Friends and his Enemies: A Book of Old Fables in New Dresses.** By Madge A. Bigham. Illus., 12mo. Little, Brown, & Co. \$1.50.

The author has rewritten some of the fables of La Fontaine in a way that will hold the attention of child-readers.

**A Sheaf of Stories.** By Susan Coolidge. With frontispiece, 12mo. Little, Brown, & Co. \$1.25.

Twelve hitherto uncollected stories by the gifted author of "The Katy Did Series," published originally in "St. Nicholas" and other periodicals.

**The Dear Old Home.** By Sara Ellmaker Ambler. Illus., 12mo. Little, Brown, & Co. \$1.50.

The scene is laid in one of the Amish settlements of Pennsylvania, where a city boy and girl have good times with two Pennsylvania Dutch children.

**The Railway Children.** By E. Nesbit. Illus., 12mo. Macmillan Co. \$1.50.

Tells about some English children who, with their mother, go to live in a little house not far from a railway siding.

**The Wonder Children.** By Charles J. Bellamy. Illus. Macmillan Co. \$1.50.

While the scene is laid in the present day, the experiences and adventures of the Wonder Children border on the marvelous.

**A Toy Tragedy.** By Mrs. Henry de la Pastore. Illus., 12mo. E. P. Dutton & Co. \$1.50.

A tale of child life in England.

**The Court Jester.** By Cornelia Baker. Illus., 12mo. Bobbs-Merrill Co. \$1.25.

A tale of merry doings at the court of Charles the Seventh of France.

**Old Home Day at Hasetown.** By A. G. Plympton. Illus., 12mo. Little, Brown, & Co. \$1.25.

Miss Plympton has made the Old Home Day sentiment the basis of a pretty story.

**Santa Claus' Sweetheart.** By Imogen Clark. Illus. in color, 12mo. E. P. Dutton & Co. \$1.25.

The scene of this little Christmas story is a logging camp in the heart of the woods.

**Three Boys and a Girl.** By Anne Helma Woodruff. Illus., 12mo. pp. 219. Jennings & Graham. \$1.25.

How some young people had fun in the country,—raising chickens, logging, etc.

**The Millers at Pencroft.** By Clara Dillingham Pierson. Illus., 12mo. E. P. Dutton & Co. \$1. net.

Relates the various ways in which three jolly children managed to have plenty of fun.

**The Little Runaways.** By Alice Turner Curtis. Illus., 12mo. Penn Publishing Co. \$1.

The adventures of a little boy and girl in a small New England town.

**Brothers and Sisters.** By Abbie Farwell Brown. Illus., 12mo. Houghton, Mifflin & Co. \$1.

The story of Kenneth and Rose and what happened to these enterprising young people on Christmas and April Fool's Day.

**The Cruise of the Yacht "Dido": A Tale of the Tide Country.** By Charles G. D. Roberts. Illus., 12mo. L. C. Page & Co. 50 cts.

One of the new volumes of the "Cozy Corner Series."

#### TALES OF HISTORY AND TRAVEL.

**In Olive's Command: A Story of the Fight for India.** By Herbert Strang. Illus., 12mo. Bobbs-Merrill Co. \$1.50.

A tale of the conquest of India in 1761. It relates thrilling and adventurous achievements under the banner of the heroic young leader of England's armies, Clive.

**Dave Porter in the South Seas; or, The Strange Cruise of the Stormy Petrel.** By Edward Stratemeyer. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.50.

A narrative of a voyage to the Islands of the Pacific, in which strange sights are seen and many adventures met with.

**'Tention!** By G. Manville Fenn. Illus., 12mo. J. B. Lippincott Co. \$1.50.

The author's numerous youthful readers will delight in this story of boy-life during the Peninsular War.

**Jack Shelby.** By George Cary Eggleston. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.50.

A tale of boy life and adventures in the Indiana backwoods about 1840.

**In Eastern Wonderlands.** By Charlotte Chaffee Gibson. Illus., 12mo. Little, Brown, & Co. \$1.50.

The story of a real trip made around the world by three children.

**Jack Hayden's Quest.** By John Finemore. Illus. in color, 12mo. J. B. Lippincott Co. \$1.50.

Describes the strange adventures of an English boy in the heart of Northern India.

**Marching against the Iroquois.** By Everett T. Tomlinson. Illus., 12mo. Houghton, Mifflin & Co. \$1.50.

Deals with the events of Gen. Sullivan's expedition into the Iroquois country in 1779.

**Merrylips.** By Beulah Marie Dix; Illus. by Frank T. Merrill. 12mo. Macmillan Co. \$1.50.

Merrylips was a little English lass who lived in the time of the warfare between Roundheads and Cavaliers.

**Four Boys in the Yellowstone: How They Went and What They Did.** By Everett T. Tomlinson. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.50.

An account of the experiences of four boy friends who take a trip to Yellowstone Park.

**The Adventures of Billy Topsail.** By Norman Duncan. Illus., 12mo. Fleming H. Revell Co. \$1.50.

Billy Topsail is a sea-faring boy who has adventures with seals, whales, icebergs, and other interesting things.

**Adventures on the Great Rivers.** By Richard Stead, B.A. Illus., 12mo. J. B. Lippincott Co. \$1.50 net.

Stories of explorers on the Colorado River, on the Niger in Africa, on the Nile in Egypt, on the Yang-tse-Kiang in China, on the Irrawaddy in India, and the Amazon in South America.

**Two Little Friends in Norway.** By Margaret Sidney. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.50.

The experiences in Norway of a little American girl and a little Norwegian girl, who travel through the country together.

**With Rogers' Rangers.** By G. Waldo Browne. Illus., 12mo. L. C. Page & Co. \$1.25.

A new volume of the "Woodranger Tales," dealing with backwoods life in the early pioneer days of America.

**Young People in Old Places.** By Cornelia Baker; illus. by Franklin Booth. 12mo. Bobbs-Merrill Co. \$1.25.  
An account of the European trip of a little American boy and girl.

**Trail and Trading Post; or, The Young Hunters of the Ohio.** By Edward Stratemeyer. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.25.

The scene is a trading post on the Ohio River, and the time just previous to the Revolution.

**With John Paul Jones.** By John T. McIntyre. Illus., 12mo. Penn Publishing Co. \$1.25.

The hero sails for France under Commodore Jones, and takes part in the fight between the Serapis and the Bonhomme Richard.

**Ferry and Fight.** By John Finnemore. Illus., 12mo. J. B. Lippincott Co. \$1.25.

Tells of the remarkable adventures of an Englishman and an American in Macedonia.

**Polly of the Pines.** By Adele E. Thompson; illus. by Henry Roth. 12mo. Lothrop, Lee & Shepard Co. \$1.25.

"Polly of the Pines" was Mary Dunning, a brave girl of the Carolinas, and the events of the story occur during the years 1775-82.

**A Maid of Salem Towne.** By Lucy Foster Madison; illus. by Frank T. Merrill. 12mo. Penn Publishing Co. \$1.25.

A tale of the old Massachusetts town in the days of the witchcraft delusion of 1692.

**The Airship Dragonfly.** By John William Hopkins. Illus. Doubleday, Page & Co. \$1.25 net.

Tells of three youngsters who lose themselves in an airship, and their thrilling experiences.

**The Minute Boys of the Wyoming Valley.** By James Otis. Illus., 12mo. Dana Estes & Co. \$1.25.

Founded on an actual diary of two boys of Wyoming Valley during the year 1778.

**Two Cadets with Washington.** By W. O. Stoddard. Illus., 12mo. Lothrop, Lee & Shepard Co. \$1.25.

The second volume in the "Revolutionary Series," and dealing with the exciting events of the Siege of Boston.

**The Crystal Sceptre.** By Philip Verrill Mighels. Svo. Harper & Brothers. \$1.25.

The story of a boy's adventures on an unknown island, among strange people.

**Among the Fur Traders.** By James Otis; illus. by Frank T. Merrill. 12mo. Penn Publishing Co. \$1.25.

A story of the methods of fur trading in the early days of this country's existence.

**Afloat on the Dogger-Bank.** By H. C. Moore. Illus., 12mo. Dana, Estes & Co. \$1.25.

Recounts a boy's experiences and adventures in the North Sea and in China.

**River and Jungle.** By Edward S. Ellis. Illus. in color, etc., 12mo. John C. Winston Co. \$1.

A tale of travel and hunting in the kingdom of Siam.

**The Hunt of the White Elephant.** By Edward S. Ellis. Illus. in color, etc., 12mo. John C. Winston Co. \$1.

The adventures of an American boy and a native elephant-hunter in the wilds of Siam.

**Lost in the Forbidden Land.** By Edward S. Ellis. Illus. in color, etc., 12mo. John C. Winston Co. \$1.

How two Americans made their way through a perilous South American country.

**The Dele Twins; or, Child Life in New England in 1807.** By Kate Upson Clark. Illus., 12mo. L. C. Page & Co. 50 cts.

One of the new volumes in the "Cozy Corner Series."

#### FAIRY TALES AND LEGENDS.

**The Queen's Museum, and Other Fanciful Tales.** By Frank R. Stockton; illus. in color, etc., by Frederick Richardson. Svo. Charles Scribner's Sons. \$2.50.

A selection of the most popular of Mr. Stockton's fanciful tales, full of whimsical humor and gay spirits, brilliantly illustrated in colors by Frederick Richardson.

**Fairy-Gold: A Book of Old English Fairy Tales.** Chosen by Ernest Rhys; illus. in color, etc., by Herbert Cole. Svo. E. P. Dutton & Co. \$2.50.

A volume beautifully printed, bound, and illustrated, containing nearly sixty fairy tales from old English sources.

**The Birch-Tree Fairy Book.** By Clifton Johnson; illus. by Willard Bonte. 12mo. Little, Brown, & Co. \$1.75.

A companion to the "Oak-Tree Fairy Book" issued last year. The stories have been carefully chosen and represent a wide variety from simple folk tales to the fairy romances.

**The Orange Fairy Book.** Edited by Andrew Lang; illus. in color, etc., by H. J. Ford. 12mo. Longmans, Green, & Co. \$1.00 net.

A new collection of Mr. Lang's fairy tales collected from all times and all countries.

**The Good Fairy and the Bunnies.** By Allen Ayrault Green; illus. in color by Frederick Richardson. Oblong 4to. A. C. McClurg & Co. \$1.50.

Describes a trip of the most curious adventures through all the kingdoms of fairyland.

**The Russian Grandmother's Wonder Tales.** By Louise Seymour Houghton. Illus., 12mo. Charles Scribner's Sons. \$1.50.

A collection of tales and legends of South Slavonia, told in clear and attractive English and full of characteristic national color and interest.

**Billy Bounce.** By W. E. Denalow and Dudley A. Bragdon. Illus. in color, large 8vo. G. W. Dillingham Co. \$1.50.

Billy Bounce is a messenger boy who has been given a wonderful inflated rubber suit by his Fairy God Father. This suit enables Billy to bounce for miles each leap he takes, and carries him through many strange countries.

**The King of Gee-Whis.** By Emerson Hough; lyrics by Wilbur D. Nesbit, and illus. in color, etc., by Oscar E. Cesare. Large 8vo. Bobbs-Merrill Co. \$1.25.

Recounts the strange adventures of the Widow Pickle's twins in the land of Gee-Whis.

**Twilight Fairy Tales.** By Maud Ballington Booth. Illus. in color, etc., 8vo. G. P. Putnam's Sons. \$1.25 net.

Sixteen little stories of the fairies, by the author of "Sleepy-Time Stories," etc.

**The Knights of the Silver Shield.** By Raymond Macdonald Alden. Illus., large 8vo. Bobbs-Merrill Co. \$1.25.

Eleven fairy tales, most of them having to do with the days of knights and chivalry.

**Bluebell and the Sleepy King.** By Aubrey Hopwood and Seymour Hicks. Illus. in color, etc., 12mo. J. B. Lippincott Co. \$1.25.

The adventures of the little orphan Bluebell in the land of the Sleepy King are surprising and interesting.

**The Giant Scissors.** By Annie Fellows Johnston; illus. in color by Frank T. Merrill. Holiday edition; 12mo. L. C. Page & Co. \$1.25.

An attractive new edition of one of the "Little Colonel Stories," printed from new plates.

**The Golden Goblin; or, The Flying Dutchman, Junior.** Told in prose and verse by Curtis Dunham; illus. in color by George F. Kerr. Large 8vo. Bobbs-Merrill Co. \$1.25.

A charming fantasy for children based on the most fascinating of all undying legends, the story of the Flying Dutchman.

**The School for Donkeys, and Other Stories.** By Mrs. Manners Lushington. Illus., 12mo, gilt top, pp. 180. E. P. Dutton & Co.

Eight fairy tales by an English writer.

**The Enchanted Automobile.** Trans. from the French by Mary J. Safford. Illus. in color, 12mo. L. C. Page & Co. \$1.

Describes the journey of a little discontented prince and princess to fairyland in a wonderful automobile.

**Legends Every Child Should Know.** Edited by Hamilton W. Mable. With frontispiece in tint, 12mo. Doubleday, Page & Co. 90 cts. net.

A selection from the great legends of all times for young readers.

**The Wishbone Boat.** By Alice C. D. Riley; illus. by L. J. Bridgman. 12mo, pp. 205. H. M. Caldwell Co. 75 cts.

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**Fairy Stories by Frances Hodgson Burnett.** First vols.: Queen Silverbell, and Racketty-Packetty House. Each illus. in color, 18mo. Century Co. Per vol. 50 cts.

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**BOOKS ABOUT NATURE AND OUT-DOOR LIFE.**

**The New Field and Forest Handy Book: New Ideas for Out-of-Doors.** By Dan Beard. Illus., Svo. Charles Scribner's Sons. \$2.

A new book for boys along Mr. Beard's well-known lines, with a wealth of new ideas.

**The Romance of Plant Life.** By G. P. Scott Elliot. Illus., Svo. J. B. Lippincott Co. \$1.50.

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**Ready the Reliable.** By Lily F. Wesselhoeft. Illus., 12mo. Little, Brown, & Co. \$1.50.

Another animal story by this favorite author, in which she attempts to show how adversity develops the energy and awakens the sense of responsibility in children.

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**The Romance of Animal Arts and Crafts.** By H. Coupin, D.Sc., and John Lea, B.A. Illus., 12mo. J. B. Lippincott Co. \$1.50 net.

An account of the spinning, weaving, sewing, manufacture of paper and pottery, aeronautics, raft-building, road-making, and various other industries of wild life.

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**The Wild Flower Book for Young People.** By Alice Lounsberry. Illus., 12mo. Frederick A. Stokes Co. \$1.50 net.  
A story wherein the lives of wild flowers and of children are intermingled by the happy incidents of out-of-door life in the country.

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**The Flight of Puss Pandora.** By Caroline Fuller. Illus., 12mo. Little, Brown, & Co. \$1.50.

A story of an apartment house cat, in which the cat interest and human interest are skillfully harmonized.

**The Pond in the Marshy Meadow.** By Anne Helena Woodruff. Illus. in color, etc., 8vo. Saalfield Publishing Co. \$1.50.

Nature scenes and incidents described and pictured.

**Pussy-Cat Town.** By Marion Ames Taggart. Illus. in color, 12mo. L. C. Page & Co. \$1.

How a number of cats determined to found a Pussy-Cat Town, where all unhappy cats might find a comfortable home.

**Alpach: The Story of an Eskimo Dog.** By Marshall Saunders. Illus., 12mo. L. C. Page & Co. 50 cts.

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The rhymes here given and illustrated are the most famous of the nursery rhymes—those that have stood the test of time.

**Lazy John the Boy who Would Not Work.** By Charles and Amy Steedman after Heinrich Meissner. Illus. in color by Gertrude Caspari. 4to. George W. Jacobs & Co. \$1.50.  
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**The Goose Girl: A Mother's Lap Book of Rhymes and Pictures.** By Luer Fitch Perkins. Illus., large 4to. A. C. McClurg & Co. \$1.25.

A charming book of rhymes and pictures, most of which are well-known through their previous appearance in "St. Nicholas."

**Fanch and Judy Book.** By Helen Hay Whitney; pictures in color by Charlotte Harding. Large 8vo. Duffield & Co. \$1.25.

A modern version of the old nursery drama, by the author of "Verses for Jack and Joan."

**The Jingle of a Jap.** By Clara Bell Thurston; Illus. in color by the author. Large 8vo. H. M. Caldwell Co. \$1.25.

The love of a Japanese doll for a beautiful Parisian doll told in jingles and colored pictures. A real little Jap doll is attached to the cover, and the book comes in a pretty Japanese box.

**The Live Dolls' House Party.** By Josephine Scribner Gates; Illus. by Virginia Keep. Large 8vo. Bobbs-Merrill Co. \$1.25.

Continues the adventures of the "live doll" made popular through two previous books by the same author.

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A twentieth century annual of original stories, poems, puzzles, etc., by the best authors, carefully selected and edited, with over 500 original illustrations.

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An attractive collection of children's hymns, properly printed in large type, with simple, readily played piano accompaniments.

**Lady Hollyhock and her Friends.** By Margaret Coulson Walker. Illus. in color, etc., large 8vo. Baker & Taylor Co. \$1.25.

Teaches in an amusing way the art of making dolls and other toys from common available material.

**Chatterbox, 1908.** Founded by J. Erskine Clarke, M.A. Illus. in color, etc., large 8vo. Dana Estes & Co. \$1.25.

The latest annual volume of this favorite collection of stories, verses, pictures, etc.

**Dutton's Holiday Annual, 1907.** Edited by Alfred C. Playne. Illus. in color, etc., 4to. E. P. Dutton & Co.

A miscellany of stories, poems, and pictures, by well-known English writers and artists.

**The Piccolo.** By Laura E. Richards. Illus., large 8vo. Dana Estes & Co. \$1.

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**Wee Winkles and Snowball.** By Gabrielle E. Jackson. Illus., 12mo. Harper & Brothers. \$1.25.

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**Tin Tans at Play.** By Gracia Kason and E. Tschantré, Jr. Illus. in color, 4to. E. P. Dutton & Co.

The "tin tans" are the kitchen kettles, spoons, etc., and their funny adventures are here described in verse and colored pictures.

**The Toy Village.** By Georgia Roberts and Katharine Greenland. Illus. in color, etc., oblong 8vo. E. P. Dutton & Co.

Describes in verse and colored pictures the doings of the wood toys in the Toy Village.

**The Old Man Book.** Rhymes by R. P. Stone; Illus. by C. G. Holmes. Large 8vo. John Lane Co. \$1.25.

Describes in rhymes and pictures the strange doings of various frisky old gentlemen.

**Seem-So's.** By L. J. Bridgman. Illus. in color, 12mo. H. M. Caldwell Co. 75 cts.

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**Baby Finger Play and Stories.** By John Howard Jewett. Illus. in color, etc., 24mo. E. P. Dutton & Co.

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**The Sweet Story of Old.** By Mrs. L. Haskell. Illus. in color, etc., 24mo. E. P. Dutton & Co.

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#### GOOD BOOKS OF ALL SORTS.

**An Island Story.** By H. E. Marshall; Illus. in color by A. S. Forrest. 4to. Frederick A. Stokes Co. \$2.50 net.

A history of England told in simple language for young readers.

**Our Army and Our Boys.** Text by Tudor Jenks; Illustrations by H. A. Ogden. Oblong 8vo. Moffat, Yard & Co. \$2. net.

A brief account of the organization, development, and equipment of the United States Army, from 1775 to the present day.

**The Pilgrim's Progress.** By John Bunyan; with Introduction by Rt. Rev. Handley C. O. Moule; Illus. in color, etc., by Walter Paget. 8vo. E. P. Dutton & Co. \$2.50.

A handsome new edition of this old favorite, with five full-page pictures in color and humorous black-and-white illustrations.

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An infinite variety of things worth doing for girls, clearly explained and illustrated.

**Boys and Girls from George Eliot.** By Kate Dickinson Sweetser; illus. in color, etc., by George Alfred Williams. Large 8vo. Duffield & Co. \$2.

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Recounts some of the feats of greatest daring and acts of greatest bravery that the modern world has seen.

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**The Romance of Early Exploration.** By Archibald Williams, F.R.G.S. Illus., 12mo. J. B. Lippincott Co. \$1.50 net.

Tells of thirty or more of the early explorers, whose daring explorations were naturally carried out with extremely inefficient means.

**The Romance of Missionary Work.** By Rev. J. C. Lambert. Illus., 8vo. J. B. Lippincott Co. \$1.50 net.

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**Deeds of Daring Done by Girls.** By N. Hudson Moore. Illus., 12mo. Frederick A. Stokes Co. \$1.50.

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**The Boys' Life of Abraham Lincoln.** By Helen Nicolay. Illus., 12mo. Century Co. \$1.50.

A straightforward account of the martyr President's life and work, written by the daughter of one of his secretaries.

**Long Ago in Greece:** A Book of Golden Hours with the Old Story-Tellers. By Edmund J. Carpenter, Litt.D. Illus., 12mo. Little, Brown, & Co. \$1.50.

A group of twenty tales of classic fable and romance, simply and entertainingly told for young people.

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The large success of Mr. Church's "Story of the Iliad" and "Story of the Odyssey" warrants the acceptability of this new version of "The Odyssey."

**Poems for Young Americans.** Selected from Will Carleton. Illus., 12mo. Harper & Brothers. \$1.25.

A collection of those verses by Will Carleton which are peculiarly adapted to younger readers.

**Old Tales Retold for Young Readers.** Retold by Calvin Dill Wilson. First vols.: The Canterbury Tales and The Faery Queen. Each with frontispiece and decorations, 10mo. A. C. McClurg & Co. Per vol., \$1. net.

Simple versions of these famous classics, prepared by one whose understanding of juvenile requirements is well known.

**A Heroine of the Wilderness.** By Heskiah Butterworth. Illus. in color, etc., 12mo. John C. Winston Co. \$1.

The story of Lincoln's mother, describing the girlhood experiences of the great emancipator's best friend.

**The Pied Piper of Hamelin.** By Robert Browning; illus. in color, etc., by T. Butler-Stoney. Oblong 8vo. E. P. Dutton & Co.

Browning's well-known poem is here provided with a dozen fine illustrations in color.

**American Hero Stories.** By Eva March Tappan, Ph.D. Illus., 12mo. Houghton, Mifflin & Co. \$1.

The adventures of our early explorers and voyagers, from Columbus to Lewis and Clark.

**Heroes Every Child Should Know.** Edited by Hamilton Wright Mable; with portrait and decorations by Blanche Osterberg. 12mo. Doubleday, Page & Co. 90 cts. net.

Tales for young people of the world's heroes in all ages.

**Songs Every Child Should Know.** Edited by Dolores Bacon. With frontispiece in tint, 12mo. Doubleday, Page & Co. 90 cts. net.

The editor has gathered together those songs of all nations that are particularly adapted for children.

**When I Was a Boy in Japan.** By Sakae Shioya. Illus., 12mo. Lothrop, Lee & Shepard Co. 75 cts.

An account of boy life and customs in the Mikado's empire.

**When I Was a Girl in Italy.** By Marietta Ambrosi. Illus., 12mo. Lothrop, Lee & Shepard Co. 75 cts.

A graphic account of Italian social customs, industries, dress, pleasures, religious observances, etc.

**Life Stories for Young People.** Trans. from the German by George P. Upton. New vols.: The Nibelungs, Barbarossa, Gudrun, William of Orange. Each illus., 16mo. A. C. McClurg & Co. Per vol., 60 cts. net.

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Fourteen little rules of courtesy, told in prose and pictures.

## LIST OF NEW HOLIDAY BOOKS.

[The following list, containing 48 titles, includes all Holiday books received by THE IDAL since its last issue.]

**The Log of the Sun: A Chronicle of Nature's Year.** By C. William Beebe; illus. in color, etc., by Walter King Stone. 4to, gilt edges, pp. 345. Henry Holt & Co. \$6. net.

**The Life of Benvenuto Cellini.** Written by Himself. Edited and trans. by John Addington Symonds; with introduction by Royal Cortissoz. In 2 vols., illus. in photogravure, etc., large 8vo. gilt tops, uncut. Brentano's. \$6. net.

**The Golden Days of the Renaissance in Rome.** By Rodolfo Lanciani. Illus., 4to, gilt top, pp. 329. Houghton, Mifflin & Co. \$6. net.

**The Heart of England.** By Edward Thomas; illus. in color by H. L. Richardson. 4to, gilt top, pp. 258. E. P. Dutton & Co.

**Romolo.** By George Eliot. Edited, with introduction and notes, by Dr. Guido Biagi. Historically illustrated edition; in 2 vols., 12mo, gilt tops. A. C. McClurg & Co. \$5. net.

**Through the Gates of the Netherlands.** By Mary E. Waller. Illus. in photogravure, 8vo, gilt top, uncut, pp. 326. Little, Brown & Co. \$3. net.

**Tales from Shakespeare.** By Charles and Mary Lamb. Edited, with introduction, by Alfred Ainger. In 2 vols., illus. in photogravure, large 8vo, gilt tops, uncut. Brentano's.

**In Constable's Country.** By Herbert W. Tompkins; illus. in color from paintings by Constable. Large 8vo, gilt top, uncut, pp. 264. E. P. Dutton & Co. \$3.50 net.

**The Song of Hiawatha.** By Henry Wadsworth Longfellow; illus. in color, etc., by Harrison Fisher, and decorated by E. Stetson Crawford. Large 8vo, pp. 180. Bobbs-Merrill Co. \$3.

**Castles and Chateaux of Old Touraine and the Loire Country.** By Francis Miltoun; illus. in color, etc., by Blanche McManus. 8vo, gilt top, pp. 347. L. C. Page & Co. \$3.

**Cities of Northern Italy.** By Grant Allen and George C. Williamson. In 2 vols. Vol. I, Milan; Vol. II, Verona, Padua, Bologna, and Ravenna; illus. in photogravure, etc., 12mo, gilt tops. L. C. Page & Co. Per set, \$3.

**Memories: A Story of German Love.** By Max Müller; trans. from the German by George P. Upton. New illustrated edition; with illustrations and decorations by Margaret and Helen Maitland Armstrong; large 8vo, gilt top, pp. 135. A. C. McClurg & Co. \$2.50.

**Touraine and its Story.** By Anne Macdonell; illus. in color by A. B. Atkinson. 4to, gilt top, pp. 365. E. P. Dutton & Co.

**The Story of Pocahontas and Captain John Smith.** Told and pictured in color by E. Boyd Smith. Oblong 8vo. Houghton, Mifflin & Co. \$2.50 net.

**The Land of Enchantment, from Pike's Peak to the Pacific.** By Lillian Whiting. Illus., 8vo, gilt top, pp. 347. Little, Brown & Co. \$2.50 net.

**A Woman Alone in the Heart of Japan.** By Gertrude Adams Fisher. Illus. in color, etc., 12mo, pp. 293. L. C. Page & Co. \$2.50.

**While the Heart Beats Young.** By James Whitcomb Riley; illus. in color by Ethel Franklin Betts. Large 8vo, pp. 110. Bobbs-Merrill Co. \$3.50.

**In Colonial Days.** By Nathaniel Hawthorne; illus. in color by Frank T. Merrill. Large 8vo, gilt top, pp. 104. L. C. Page & Co. \$2.50.

**Rambles on the Riviera: Being Some Account of Journeys Made en automobile and Things Seen in the Fair Land of Provence.** By Francis Miltoun; illus. in color, etc., by Blanche McManus. 12mo, gilt top, pp. 429. L. C. Page & Co. \$2.50.

**The Adventures of Joujou.** By Edith Macvane; with illustrations in color by Frank Ver Beck and decorations by Edward S. Holloway. 8vo, gilt top, pp. 302. J. B. Lippincott Co. \$2.

**Dem Good Ole Times.** By Mrs. James H. Dooley. With illustrations in color, etc., and decorations, 4to, gilt top, pp. 150. Doubleday, Page & Co. \$2.

**The Face in the Girandole: A Romance of Old Furniture.** By William Frederick Dix. Illus. in tint, 8vo, pp. 154. Moffat, Yard & Co. \$2 net.

**Little Pilgrimages among Bavarian Inns.** By Frank Roy Frappie. Illus., 12mo, gilt top, uncut, pp. 337. L. C. Page & Co.

**Highways and Byways of the Mississippi Valley.** By Clifton Johnson. Illus., 8vo, gilt top, pp. 237. "American Highways and Byways Series." Macmillan Co. \$2 net.

**A Maid in Arceady.** By Ralph Henry Barbour; illus. in color and tint by Frederic J. von Rapp. 8vo, gilt top, pp. 212. J. B. Lippincott Co. \$2.

**The Last Ride Together.** By Robert Browning; illus. in photogravure by Frederick Simpson Coburn. 12mo, gilt top. G. P. Putnam's Sons. \$1.75.

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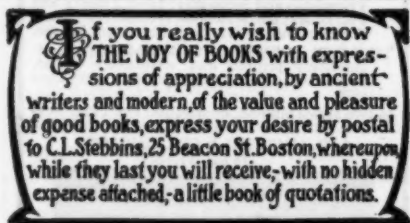
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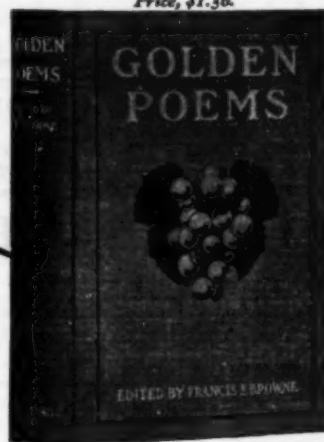
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